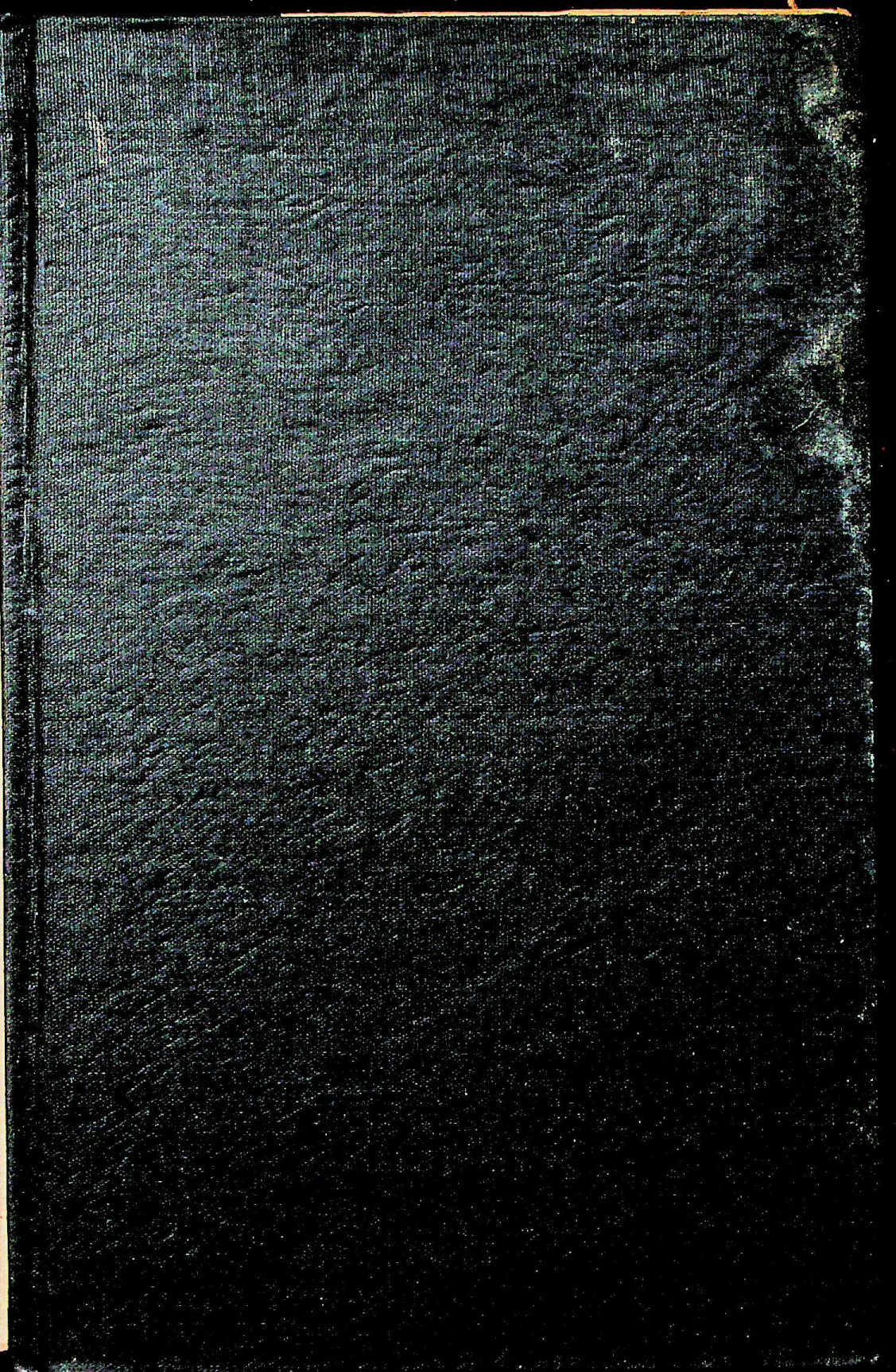


INDIAN MUSICAL TRADITIONS

*An aesthetic study of the Gharanas in
Hindustani Music*

VAMANRAO H. DESHPANDE

4430



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Study of the Gharanas in
Hindustani Music**

Vamanrao H. Deshpande

Translated by
S. H. Deshpande



Popular Prakashan, Bombay

4430



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Dedicated to the memory of

GOVINDRAO TEMBE

Foreword

A large number of men and women are strongly attracted to music from birth. Even if they are destined to pursue vocations far removed from music, it continues to haunt them. I have seen quite a few examples of this kind and my friend Shri Vamanrao Deshpande stands foremost among them. As he himself states in the Prologue, his ambition was to become a professional musician. I can say from personal experience that although he is a successful Chartered Accountant he spends all his leisure either in the practice or contemplation of music or in the company of musicians. He could not satisfy his urge to become a performer but it has been his passion to advise, guide and encourage young students. I, too, have been a beneficiary of his kind advice and encouragement. I had to accept the Editorship of *Sangeet Kala Vihar* in 1948 and was required to write for it. I had no previous experience of writing. With considerable effort I wrote my first article on Pandit Bhatkhande but was at a loss to judge the merit of my own handiwork. Finally I showed it to Vamanrao who read it carefully, approved of my effort and encouraged me to write more. This is how I became a writer. In all my musical activities and movements Vamanrao stood by me as a pillar of strength. Even at the cost of his valuable time he kept on helping me. The year 1951 was a year of financial difficulties for *Sangeet Kala Vihar*. At that time we did not receive any Government grant. It was a struggle to keep the magazine going and I was gloomily contemplating

closing it down one day when Vamanrao paid one of his unexpected visits. I placed the facts before him and told him that there was no alternative but to discontinue publication of the magazine. Vamanrao said, "I know you love *Kala Vihar* as your own child. What would you do if your child were to fall ill? You may have to bear financial loss for some time on account of *Kala Vihar*. I too shall bear part of it. In time other help will certainly flow in". These words of cheer persuaded me to go on with the publication. I started work with renewed zeal and the monthly is now in its twelfth year of publication.

Vamanrao has himself described his musical life in the Prologue. His study of music is deep and like a professional singer he has undergone rigorous training for many years. Many people will vouch for his proficiency in performance. Vamanrao's special distinction is that his thinking about music has a firm theoretical grounding. Because of the rare combination of performing ability and analytical thinking he is eminently qualified to write a book of this kind.

As Vamanrao has pointed out, there is great dearth of theoretical literature on this subject. Interest in and liking for music, however, is spreading fast. Many music conferences are being held. In this city of Bombay no week passes without a reputed vocalist holding his concert in some place or the other. Owing to the extensive spread of interest in music and also because audiences are large these days, the subject seems to attract more discussion than ever. All dailies and periodicals regularly give it space. Many music critics and reviewers have come up on the scene. However, their criticism lacks method. Many critics writing in newspapers or magazines seem to be ignorant of the traditions, methods and styles of various gharanas. Vamanrao's book will make a substantial contribution to the removal of this deficiency. What is more, I believe it will make a beginning in the direction of a science of musical criticism.

The genesis of various gharanas, the formation of their musical traditions, and their distinct aesthetic approaches have been painstakingly set forth in this book. An important contribution of the book is a glimpse that it gives into the

aesthetics of music. The author's perceptive discussion of the laws of composition will be found valuable by musicians and students alike.

The first chapter contains many important principles. Vamanrao has aptly described the nature of the *swara* as a line surrounded by a 'halo' and emphasised the fact that a deliberate use of *kans* adds a lustre and effectiveness to the *swara*. In this context attention may be drawn to the importance of 'vibrato' in the science of voice culture. Vibrato gives a subtle but pleasant tremor to the voice. Tremor is really of two kinds, 'tremolo' and 'vibrato'. Western music primarily uses 'tremolo' whose oscillations reach half a note above or below the *swara*. In 'vibrato' the tremors are smaller still and more pleasant. When a singer sings with freedom and enters the spirit of the composition he naturally imports vibrato into his voice.

Some of Vamanrao's observations are extremely pertinent. For example at one place he says that a gharana "flourishes by combining tradition with innovation". Such perspicacious observations will be found at several places in the book.

In the second chapter he has described the manners of voice production of different gharanas. His descriptions of Kirana, Agra and Jaipur voices as 'nasal and false', 'nasal and grating' and 'natural and full-throated' respectively, are quite realistic. He has also commented on the fact that nowadays students neglect the substance of the music of a gharana and merely try to imitate the voice and the manner of its leading exponent. The author very pertinently says, "It would be more logical to base the style of a gharana on the natural qualities of voice than on its acquired defects. The differences of pitch, volume and timbre appear to be the most natural bases for the fashioning of various styles."

Every gharana has its own method and discipline. From the sounding of the first note to the completion of the *cheej* this discipline is continuously observed by its followers. If the son of a famous singer inherits the physical features of his father but sings a different style of music he is not considered the rightful heir to his gharana. The late Sinda Khan once told me a story having a bearing on this point.

In the year 1917 Pandit Balkrishnabuwa Ichalkaranjekar was in Bombay in connection with the first Music Conference of Gandharva Mahavidyalaya organized by Pandit Vishnu Digambar Paluskar. Sinde Khan called on Balkrishnabuwa who was a close friend of his father Amir Khan. Balkrishnabuwa had eye-trouble and was resting with his eyes closed. Sinde Khan greeted him and telling that he was Amir Khan's son, sat near him. Without opening his eyes Balkrishnabuwa said, "*Shakal dikhav*" (i.e., "Convince me that you are Amir Khan's son"). Sinde Khan replied, "Sir, if you open your eyes you will immediately see that my face resembles that of my father." Without even stirring from his bed, Balakrishnabuwa said, "I do not want to see the physical likeness. What I would like to see is how your music resembles that of your father." Sinde Khan then began to sing. After a couple of *chees* Balkrishnabuwa got up, and fixing his eyes on Sinde Khan said, "Your music has already convinced me that you are Amir Khan's son; now I can very well see that your features are also remarkably like your father's!" This story illustrates how musicians used to value the method of the gharana above everything else.

In this chapter the author has made two points. First, a gharana needs continuity of three generations; second, artists of each generation in addition to mastering the style of the gharana also acquire new ideas according to their individual inclinations and add them to the gharana tradition. In this context he has cited examples of Abdul Karim Khan, Savai Gandharva and Bhimsen Joshi. Every one of these while preserving the identity of the gharana has made his own individual contribution to its style. The important conclusion drawn is that if artists of successive generations do not thus enrich the tradition, the gharana itself becomes moribund.

Chapters three and four are particularly important. In chapter three the notions of 'restraint' and 'purity' have been discussed and the conventions followed by all gharanas have been explained with reference to the logic behind them. The discussion of 'formalism' or *bandeesh* in chapter four must be considered to be of immense value. It describes the nature

of formal organization in music, how its texture is made up of 'suspense' and 'resolution', the importance of the principle of 'repetition', 'the laws of harmony', 'contrast', and 'balance', and 'linear' and 'curvilinear' conceptions of music, etc. It is for the first time that these questions are being discussed in this book and the perusal of this discussion will certainly enlighten the reader in the aesthetics of classical Hindustani music.

In the next four chapters most of the existing gharanas have been subjected to careful examination and many original ideas have been expounded. Each gharana was a virtual University. It was considered very important in these gharanas to supervise the pupil for all the twenty-four hours of the day and give him personal training. It is because of this rigorous discipline that these quasi-Universities produced many able artists who made their mark in the world of music. Each gharana's style had a special character and method of its own. Even the way the song-text was sung differed from gharana to gharana. Even when an artist borrowed his *cheej* or *rag* from another gharana he put it into the mould of his own gharana and elaborated it in his gharana's special manner. For example, the present leader of the Agra gharana, Khansaheb Vilayat Hussein Khan had learnt many compositions and *rags* from Khansaheb Alladiya Khan but he rendered them in *maifils* not in the Jaipur but in the Agra manner.

The author makes the plea that he has not approached the subject from the point of view of personal preferences, but has tried to present their strong and weak points as he objectively saw them. This subject is an extremely delicate one. Singers are by nature hypersensitive and can get displeased on little provocation. They do not like the defects of their gharanas being pointed out to them. People have literally come to fisticuffs in such matters. The author has however frankly stated his opinions without fear or favour. Of course, disagreement with his point of view is possible.

The author has drawn a semi-circle with the *laya*-oriented style at the one end and the *swara*-oriented style at the other. In the middle he has placed the Gwalior and Jaipur

styles as representing the simple and complex varieties respectively of the *swara-laya* fusion. Khansaheb Gulamali's Patiala gharana has been assigned a place near Alladiya Khan's but on the *swara* side and the Indore gharana still nearer the *swara* end. The idea of representing the styles of different gharanas pictorially in this manner is imaginative and original. However, here too, there is room for honest differences of opinion.

Vamanrao's early training took place under Shri Yadavrao Joshi of the Gwalior gharana. The next ten years he spent with the Kirana singer, the late Sureshbabu. Later he took lessons from the late Shri Naththan Khan of the Alladiya Khan gharana and for the last twelve years he has been having training from Smt. Mogubai Kurdikar of the same gharana. In other words his connection with the Alladiya Khan (Jaipur) gharana is now eighteen years old. He has a special fondness for this style. It is likely therefore that the readers might accuse him of having undertaken all this effort merely in order to prove the supremacy of the Alladiya Khan gharana. Followers of other gharanas may also take umbrage at being shown their respective gharanas' defects. Since I have been Vamanrao's close friend for thirty-odd years, I can say with perfect assurance that whatever he has written, he has written from intellectual conviction. He is essentially an honest, open-minded man who would courageously admit his own mistakes when pointed out. When he requested me to write this Foreword he specifically asked me to state my differences with him. I would, therefore, like to make a few points of criticism.

I do agree that the style of Alladiya Khan is one of the most exquisitely cultivated styles. But I am not prepared to give it the highest place, or to consider it a faultless style. Alladiya Khan's son Manji Khan used to say candidly that his own singing was greatly influenced by that of Rahimat Khan of the Gwalior gharana and that for this reason Alladiya Khan was displeased with him. Even Vamanrao has confirmed the fact that Manji Khan's style showed traces of other gharanas and one can still find many people who have heard Manji Khan to corroborate this statement.

Kesarbai who kept the Jaipur flag flying after Alladiya Khan also assimilated other influences, as stated by the author. Excepting Kesarbai and two or three others, the rest of the followers of this gharana have remained content with adopting the traditional formulae. As Vamanrao himself suggests a gharana fades out of existence if its followers do not make new additions to it and I am not sure that this gharana is not heading towards that unfortunate fate.

The criticisms made against the Alladiya Khan style are as follows: The patterns of *layakari* and *tans* in this music are repetitive. When one *rag* is sung another also shows the same varieties of rhythm-play, the same patterns of *tans* and the same kind of general development. The result is that the same *rag* appears to have been continued in the next piece.

The author has given a very interesting description of Gulamali Khan's style but the conclusion that he has drawn may be debated. The fact that the Khansaheb has tried to introduce certain innovations in his music or that many other artists are being tempted to introduce them is, in my opinion, a sign of the change taking place in the musical world. When a prevailing art-form becomes too familiar or ceases to satisfy the listener adequately, intelligent singers desire to try their hand at innovations. Let us take a look at history. We have no reliable information about the kind of music sung before the *dhrupad-dhamar* music came into vogue and reached the height of popularity. We only know that it developed in the fifteenth century, gradually became popular and by the end of the seventeenth century it had already begun to fall out of favour. Intelligent and forward-looking musicians of the beginning of the eighteenth century, therefore, began to think of introducing innovations into the *dhrupad* form and it was this tendency which found its mature expression in the rise of the *Khyal* in the eighteenth century. Just as there are today 'gharanas' in *khyal*, so there were four gharanas, called *banis*, in *dhrupad*. It is quite conceivable that *dhrupad*-singers, too, were particular about preserving the purity of their *banis*, just as the *khyal*-singers of today try to preserve the purity of

their gharanas. However, not even a trace of these *banis* remains today. Nobody can tell the distinguishing features of these *banis*. Only their names remain. Maybe the same process is taking place in the *khyal*. It was born in the eighteenth century, developed in the nineteenth century and is probably getting old in the twentieth. It is perhaps because of this that musicians like Khansaheb Gulamali and Pandit Ravi Shankar are feeling impelled to innovate.

There is another point of possible disagreement. Gulamali Khan tries to portray in his music the beauty of nature and thus tries to enrich it. This at least means that he tries to express in his music some definite idea or feeling. Is this not something that should be lauded rather than disapproved? I have personally known many musicians and in order to test the degree of their proficiency I have asked several of them: "What *rag* are you singing? What are you trying to *say* in it?" Most singers reply, for example, that they are singing Bhimpalasi, that it excludes such and such *swaras*, that its ascent and descent is such and such, and so on. In other words, these singers sing the grammar of music. They elaborate the *rag* step by step, note by note, according to the rules laid down. But they do not have any specific idea or mood to convey. Their technique, however, is perfect. I do not find the music of such singers very enjoyable. Seen from this point of view, is not what Gulamali Khan is doing worthy of emulation?

A related question is that of the science of voice culture. Vamanrao has mentioned my opinion that I find Gulamali Khan's voice flawless from the point of view of the modern science of voice culture. Many singers, because of natural limitations and defects of their voice cannot exercise it at will in various ways or employ it in producing several varieties of *tans*. It is quite natural that each should do only what he is capable of doing. Every gharana founder concentrates on those features which fall within his competence, cultivates them, adds polish to them and presents them to his audiences in an attractive manner. His followers identify these features with the whole world of music and blindly imitate them. In course of time this becomes the

distinguishing feature of the gharana. But ask any singer privately whether he would not like to take the kinds of flights which Gulamali does with his voice, he will certainly reply that he would, but for the defects of his voice. It is for this reason that it is necessary to practise voice culture so that one may acquire a voice like Gulamali Khan's.

At the end of the book the author has considered the questions whether there will be any new gharanas in future and if so, what precise forms they will take and so on. It would not be reasonable to suppose that *khyal*-singing, born in the eighteenth century, is destined to remain immortal. Who can say that in another hundred years it will not be radically transformed? Nobody can predict the course of events in the future. And yet, I have no doubt that this book which deals with the musical situation as it exists today and tries systematically to analyse the various gharanas and their special characteristics, does make a highly important contribution to the literature on music.

And whatever new forms gharanas and music in general might take tomorrow, one thing is quite certain. The principles of classical Hindustani music which Vamanrao has expounded in chapters three and four will still abide. I am sure that a study and contemplation of this book will be found immensely profitable by lovers of music.

Modi Chambers
Bombay-4

B. R. DEODHAR

15th January, 1961

Preface

The present work is largely a translation of my Marathi book *Gharandaj Gayaki* published in 1961. The lapse of time has naturally necessitated certain changes in references made to artists and other persons who are no longer with us. An Appendix on "Harmony and Melody" contained in the original has been omitted. At places a departure from the original has been made where it seemed that the argument needed to be put more pointedly or logically. There was no intention to remain faithful to the original in a literal sense; the attempt has rather been to convey the substance as clearly as possible. An Appendix on a selection of records and a glossary of Indian words have been added.

Thanks are due to my younger brother, Prof. S. H. Deshpande, for the work of translation. Both the author and the translator are grateful to Shri S. D. Deshmukh for his assistance in editing the typescript. Dr. Ranganath Bharadwaj deserves special thanks for preparing the Index.

Krishna Niwas,
58-B, Walkeshwar Road,
Bombay-6

VAMANRAO DESHPANDE

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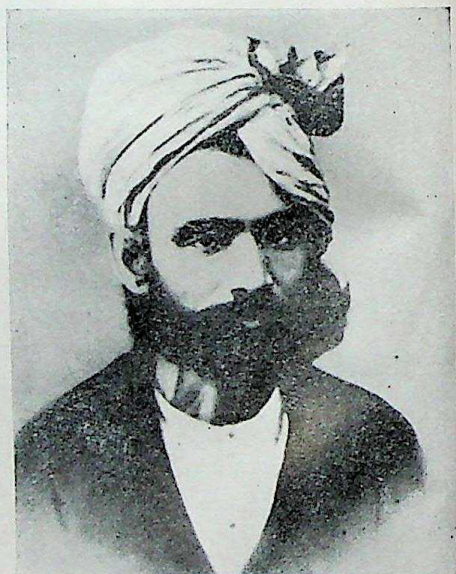
Govindrao Tembe—1881-1955
(Jaipur)



Alladiya Khan—1855-1946
(Jaipur)



Mogubai Kurdikar—Born 1904
(Jaipur)



Haidar Khan—Died 1936
(Jaipur)



Manji Khan—Died 1937
(Jaipur)



Kesarbai Kerkar—Born 1892
(Jaipur)



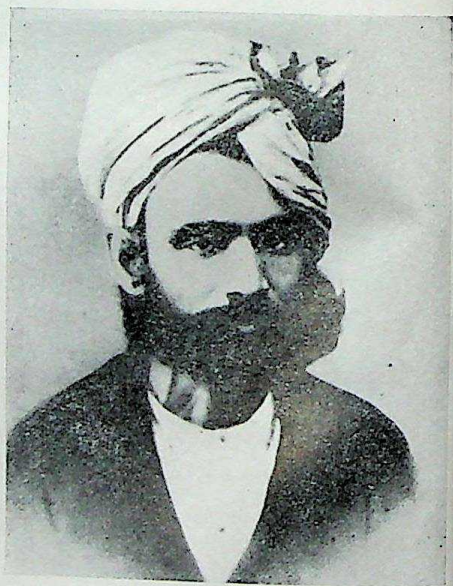
Bhoorji Khan—Died 1950
(Jaipur)



Alladiya Khan—1855-1946
(Jaipur)



Mogubai Kurdikar—Born 1904
(Jaipur)



Haidar Khan—Died 1936
(Jaipur)



Manji Khan—Died 1937
(Jaipur)



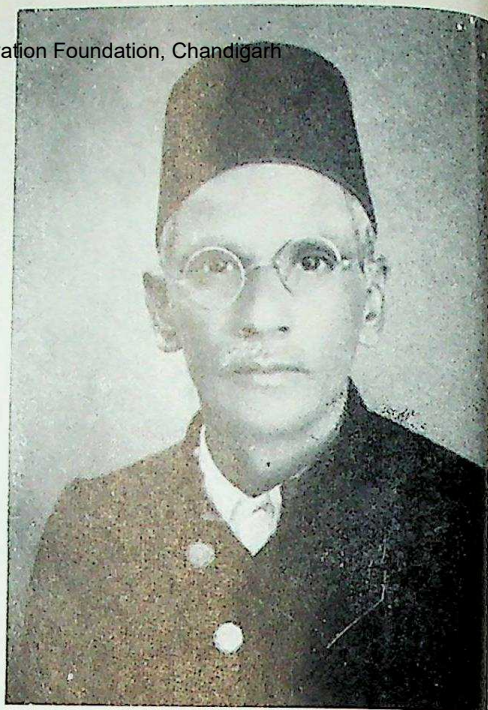
Kesarbai Kerkar—Born 1892
(Jaipur)



Bhoorji Khan—Died 1950



Mallikarjun Mansur—Born 1910
(Jaipur)



Naththan Khan—Died 1946
(Jaipur)



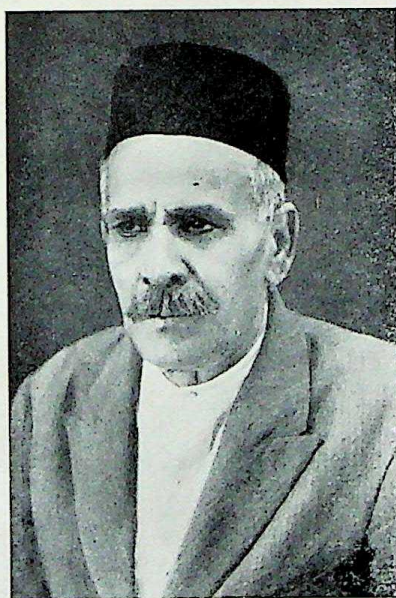
Mushtaq Hussein Khan—1880-1964
(Rampur)



Rahimat Khan—Died 1922
(Gwalior)



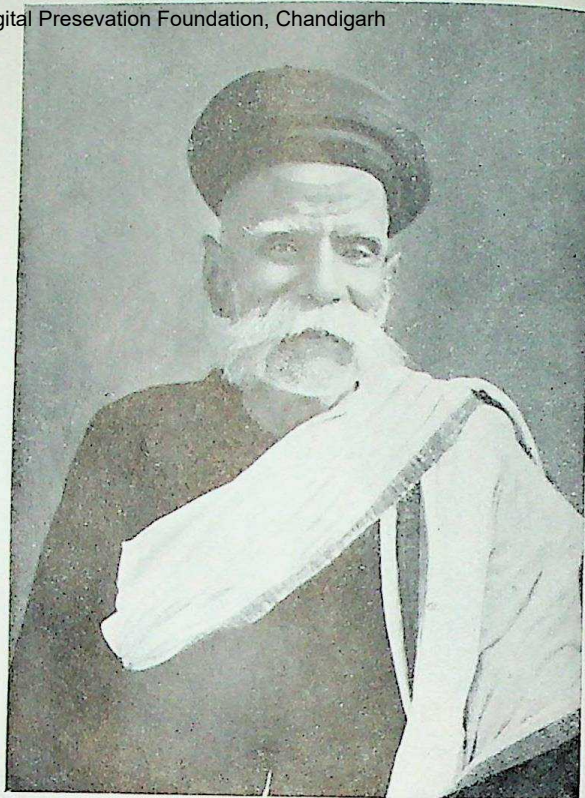
Nissar Hussein Khan—1844-1916
(Gwalior)



Ramkrishnabuwa Vaze—1871-1945
(Gwalior)



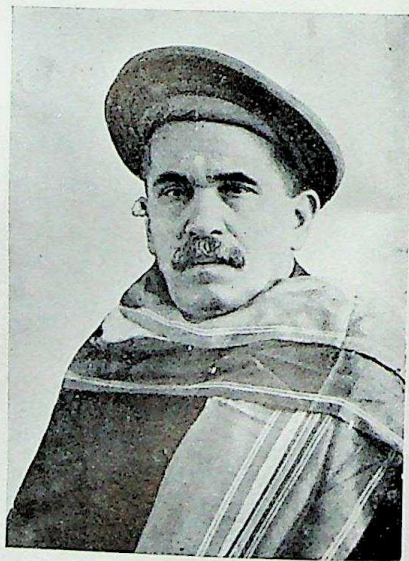
Omkarnath Thakur—1897-1967
(Gwalior)



Balkrishnabuwa Ichalkaranjekar—1849-1926
(Gwalior)



Shankar Pandit—1863-1917
(Gwalior)



Rajabhayya Poochwale
1882-1956
(Gwalior)



Abdul Karim Khan—1872-1937
(Kirana)



Rambhau Kundgolkar (Savai Gandharva)
1886-1952
(Kirana)



Bhimsen Joshi—Born 1922
(Kirana)



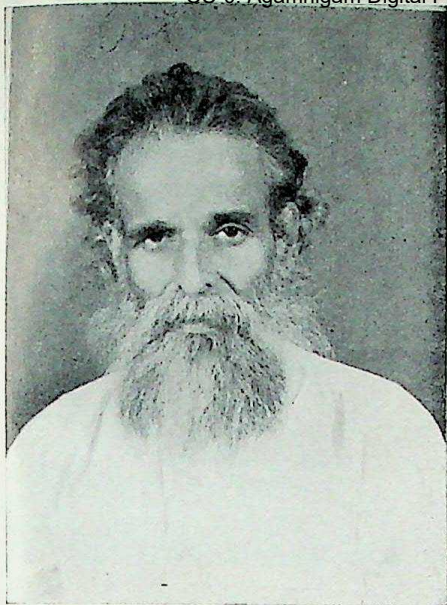
Vahid Khan—Died 1949
(Kirana)



Sureshbabu Mane—1902-1953
(Kirana)



Hirabai Badodekar—Born 1905
(Kirana)



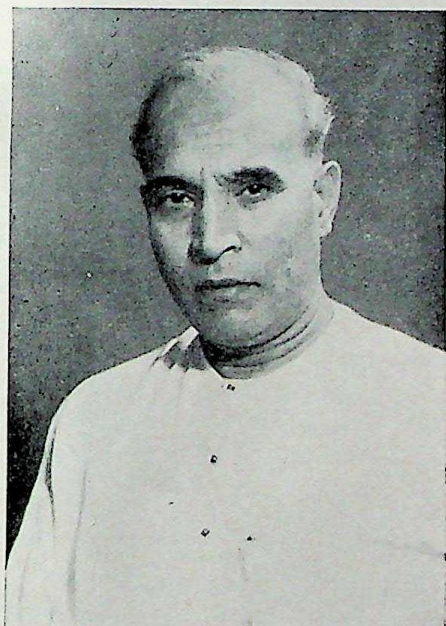
Ganpatbuwa Behere—1890-1965
(Kirana)



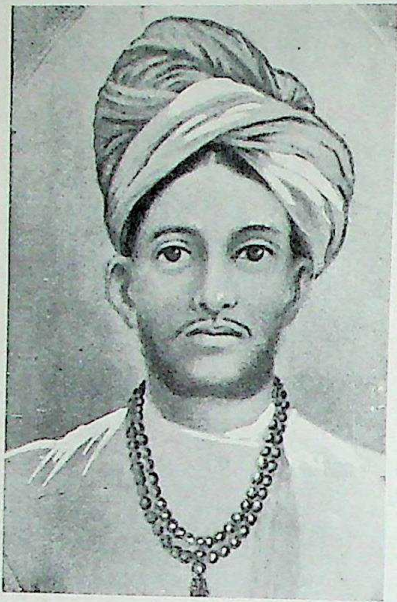
Karamat Ali Khan—1890 to about 1940
(of Jaipur)



Vilayat Hussein Khan—1896-1962
(Agra)



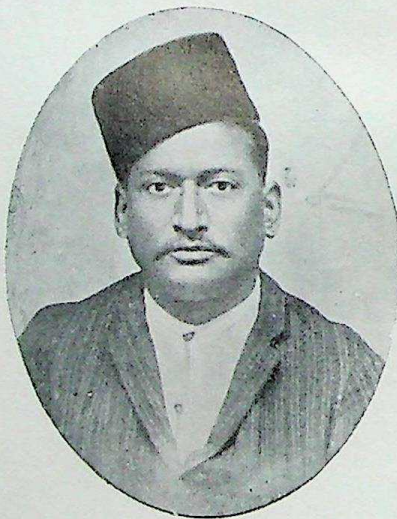
Jagannathbuwa Purohit—1905-1968
(Agra)



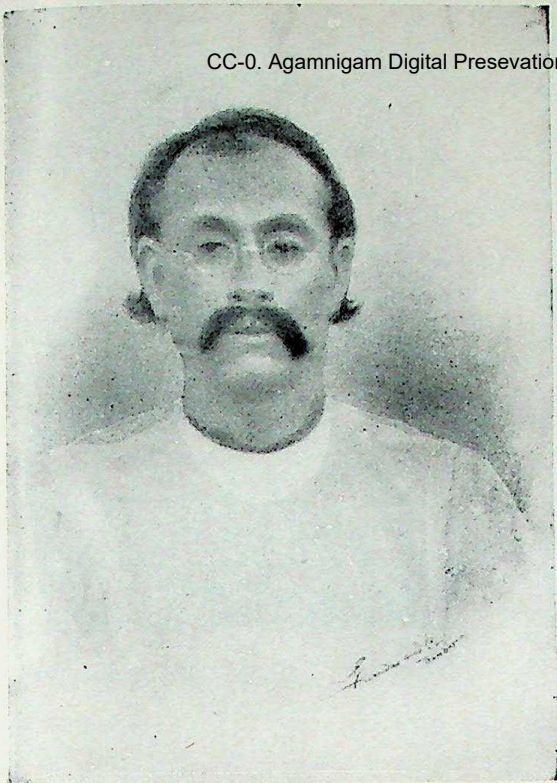
Naththan Khan—1840-1900
(Agra)



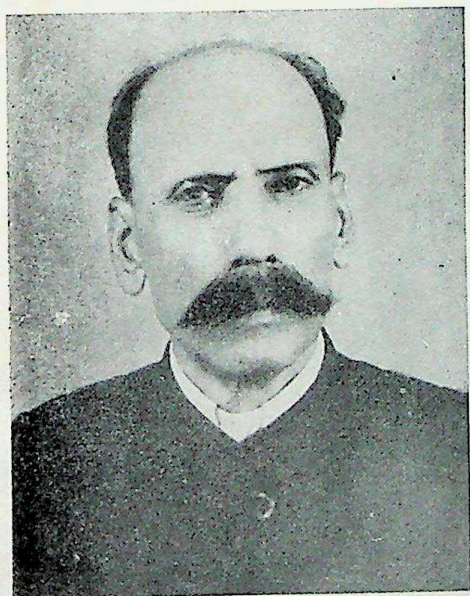
Faiyaz Khan—1886-1950
(Agra, Rangeele)



Abdulla Khan—1873-1922
(Agra)



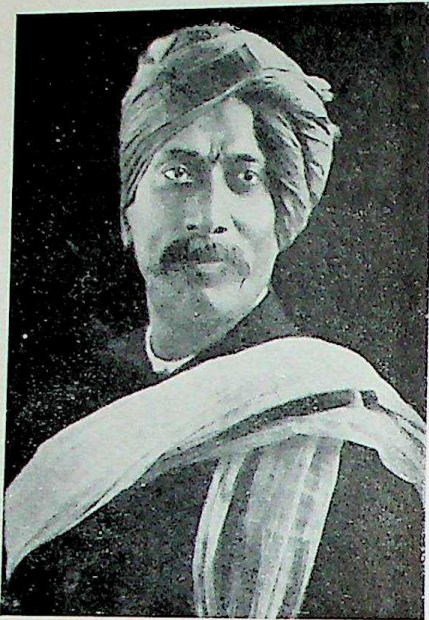
Nazir Khan—Died 1919
(Bhendibazar)



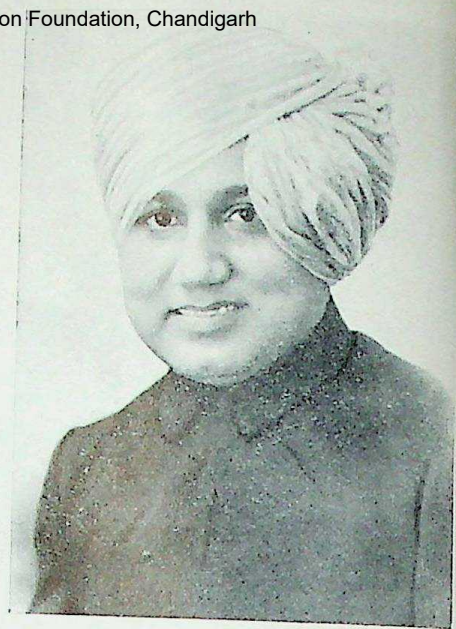
Amanalli Khan—1884-1953
(Bhendibazar)



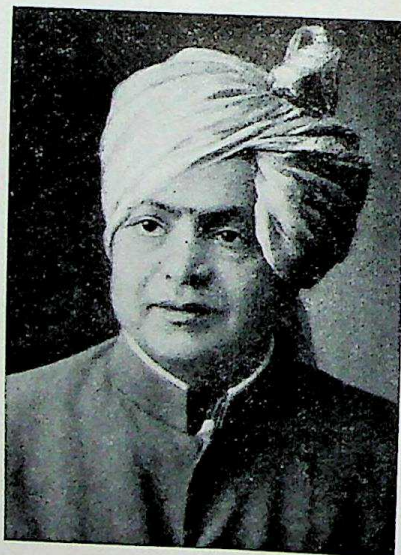
Anjanibai Malpekar—Born 1883
(Bhendibazar)



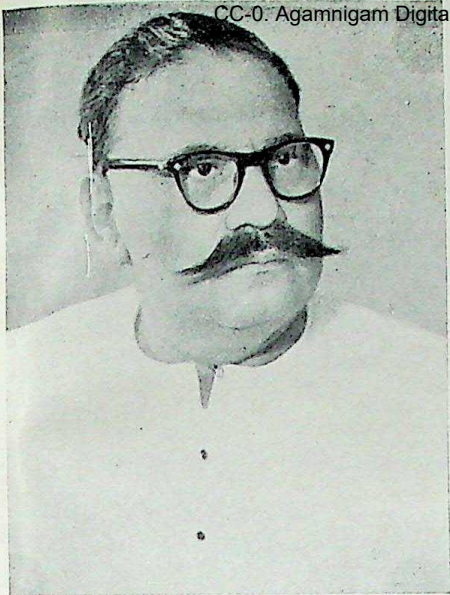
Bhaskarbuwa Bakhale 1869-1922
(Gwalior, Agra, Jaipur)



Narayanrao Rajhans (Bal Gandharva)
1888-1967



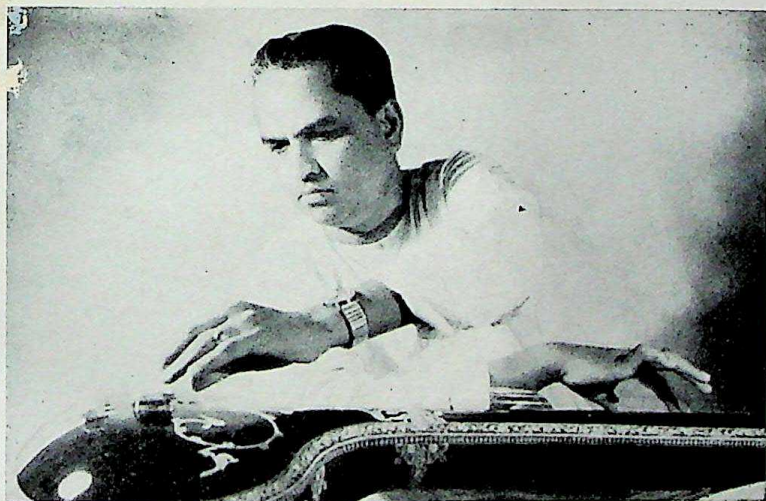
Master Krishnarao—Born 1897



Bade Gulamali Khan—1903-1968
(Patiala)



Amir Khan—Born 1912
(Indore)



Kumar Gandharva—Born 1925

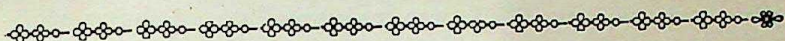


Pt. V. N. Bhatkhande—1860-1936



Pt. Vishnu Digambar Paluskar
1872-1931
(Gwalior)

Prologue



Since my earliest childhood I was strongly attracted to music and as a child I dreamed of becoming a maestro like Abdul Karim, Bhaskarbuwa Bakhale or Vazebuwa. In fact I did start on the long and arduous journey which might have made me a professional and I practised for long hours with great gusto. If the ambition of pursuing a professional career as a Chartered Accountant had not intervened I might have become, who knows, a passable performer myself. But in an effort to achieve distinction simultaneously in auditing and the musical art, I am afraid, I missed it in both! If ever I venture to write my autobiography I could do worse than call it "Between Two Stools". In a situation like this strange things can happen to a man and one of the things that have happened to me is this book.

I had a desire to place before the musical public the results of my study and experience. It is for the readers to judge whether or not I am qualified to undertake the task. In order to help them arrive at a judgment, however, I have decided to describe in brief my musical Odyssey here and I hope it will not be considered out of place. My early musical ambitions have now given place to the cultivation of the art in private for my own personal pleasure and singing occasionally on the Radio to keep up the practice. But throughout my life I had the great good fortune of receiving training at the hands of distinguished exponents

of the art, and it is but natural that I should feel bound to acknowledge my heavy debt to them.

In the beginning my father taught me a few *dhrupads*. While a High School student I had the opportunity of learning from teachers like Keshavbuwa Matange, Rambhau Limaye and the famous *dhrupad*-singer Shankarbuwa Ashtekar. But my real training started in Bombay where I found myself after passing the matriculation. In the first two or three years Shankarrao Kulkarni, disciple of the famous Bala Guruji of the Gwalior gharana and then Yadavrao Joshi of the same gharana (Anant Manohar branch), gave me training. Yadavrao prepared me in many well-known ragas set to even such difficult rhythms as *tilwada* or *zoomra*. In 1928 I took up a job in Poona and there met Sureshbabu Mane. I was Sureshbabu's very first disciple. He made me practise in his presence and trained me for years under his personal supervision. This was a rare blessing indeed. Because of Sureshbabu I also came greatly under the influence of the style of his sister, Hirabai Badodekar and upto the end of the 'thirties I had spent about twelve years in the elevating atmosphere of the Kirana tone and had become its fanatical admirer. However, since 1935 my acquaintance with Govindrao Tembe had begun to mature and in course of time he occupied a central place in my musical training and thinking. He personally taught me a number of *cheej* and helped to broaden my outlook. In fact I spent the subsequent years of my musical life essentially under his direction and guidance. It was at his instance that I started receiving training from Naththan Khan, nephew of Alladiya Khan and son of Haider Khan, who taught me for six years until his death in 1946. Thereafter it was again Govindrao who urged me to switch on to Mogubai Kurdikar. It is with Mogubai now for the last two decades that I have been learning and I consider myself particularly blessed to be the recipient of her art, fashioned and enriched in turn by the great Alladiya Khan and his illustrious brother Haider Khan.

My association with Govindrao enriched my artistic life. I was also deeply influenced by his critical faculty. I had

long conversations and discussions with him, at times culminating in sharp differences of opinion, and heard from him stories of great musicians of old. All this really ought to have been set down in black-and-white and I would gladly have done it, had I been less busy otherwise. I am sure Govindrao's thoughts would have lighted the path of many a musician in his quest of the musical art.

I am not altogether free of a sense of guilt as I recount the names of those to whom I remain in debt. If I had achieved some distinction as a performing musician, that really would have gladdened their hearts and that was the only way to redeem my debt to them.

In fact such a work as this should have come from Govindrao's pen. He took a hand in fashioning the golden era of music and also possessed the experience and the literary talent needed for a venture of this type. But that was not to be!

It is necessary to record here some limitations both subjective and otherwise. I am conscious that for a venture of this kind a wide personal experience of one's own actual concert performances is almost indispensable. In addition, knowledge of relevant disciplines such as psychology, aesthetics and philosophy would have been of great help. However, I had to do without both.

Then there were other difficulties. The most serious one was the paucity of literature on the subject. The gharana system is a special feature of classical Hindustani music. The various gharanas have been in existence in some form or other for over two hundred and fifty years. Whatever is considered of high value in Hindustani music, whatever has contributed to its development—it has all grown under the aegis of the gharanas. In fact the terms 'classical Hindustani music' and 'gharana music' are synonymous. No other music earned such a status. It is, therefore, a matter of great pity that there should be such dearth of theoretical and analytical literature on the subject. This state of affairs makes it difficult for anyone to study the subject in a satisfactory manner. Most of the time one has to think in a vacuum, without the advantage of research material.

There are hardly any writers with whom one might compare notes. The responsibility on anyone who ventures to write in these circumstances is all the greater.

What is true of theoretical literature is also true of historical information pertaining to gharanas. Nobody seems to have thought of writing a connected and reliable account of the various gharanas.

To aver that literary attempts of this kind are of no use from the point of view of the development of the *performing* art is a one-sided view. It is true that theoretical discussions do not have an immediate and tangible effect on the practice of the art; but there is no doubt that over the long run they do shape it perceptibly. The neglect that this subject has suffered in literature both at the hands of musicians and connoisseurs is truly deplorable from the viewpoint of the growth of the art. Students of other disciplines, particularly of literary criticism, might very well wonder why this should be so, especially when their own branches of learning have been enriched by the efforts of many Indian and foreign scholars. But such are the facts of the case. Current thinking about the aesthetic aspects of music has been either mostly casual or only incidental to other subjects.

The only redeeming feature has been the work of B. R. Deodhar. He has been running the monthly *Sangeet Kala Vihar* for the last twelve years and this magazine has published articles by himself and by others, on histories of gharanas (in the form in which they became available) and life sketches of artists with minute descriptions of their styles. How much the author owes to this material will be evident from the frequency with which it has been cited in the following pages. But it is only when one goes through the entire mass of writing that one realizes its value. My dependence on it has been of such magnitude that without its help much of my writing would have been impossible. But the pity is that none of it is published in book form. Not even an index has been prepared. For a single reference one has to wade through numerous back numbers of *Sangeet Kala Vihar*!

It is also necessary to appreciate certain inherent limitations from which musical discussions always suffer. It is, generally speaking, difficult to prove a point by means of an illustration. In discussions about literature, painting or sculpture examples can be cited or reproduced and the reader can use them for verification of the author's statements. This is because the specimens of these arts have a physical existence. But music is only so much 'thin air' and the only help one can invoke is by way of vague personal recollections only. And these are singularly inadequate for analysis. Use of notation is of little help because in it one cannot bring out the essential quality of music, at any rate that of Hindustani music. Because of the very abstractness of music as an art it is a highly difficult subject to write on. I can only urge the reader to bear these limitations in mind.

The present attempt, thus, suffers from many shortcomings. However, the direction of thinking, I believe, is new at least in Hindustani music. I am conscious of the many difficulties and dangers surrounding this venture. I also know that in places my writing is an invitation to hostile reaction. But since an unbeaten track has to be traversed, difficulties and dangers cannot be altogether avoided. I only hope that my attempt will at least broadly indicate the directions in which musical thinking could proceed.

A broad idea regarding the contents of the book may be given at this stage.

Let me first say what the book does *not* contain. It does not deal with the histories of gharanas except incidentally. There are in fact many gharanas which find no mention in it. Some gharanas, like the 'Gokhale' or 'Miyan' gharana, the 'Tanraskhan' gharana, the 'Tilwandi' gharana, the 'Sekunderabad' gharana, have already disappeared from the scene. In the first place, except for the Agra gharana, reliable histories of gharanas are not available. But a more important reason is that, from the point of view of the subject of the book, excursions into history were not very relevant. The six gharanas to which space has been

accorded here are all extant and the reader can try to check the author's observations with his own experience of them. Nor is it intended to discuss all the merits and demerits of each gharana, but only those that have relevance to the principal argument. This will also explain why the amount of space devoted to each gharana is not uniform. Reference, or the absence of it, to any individual artist has been strictly governed by the requirements of exposition. No other motive has guided me in this.

Nor does the book concern itself with technicalities of the science generally dealt with in books on music. It does not include subjects like history of music, the notion of *rag*, *vadi* and *samvadi* notes of various *rags*, the varieties of *tal*, etc.

Let me now set down briefly the gist of the contents of the book. In the first chapter certain elementary points are discussed. It tries to answer questions such as : What makes a gharana ? Why is it that gharanas arose only in classical *khyal*-music ? The second chapter describes the manner of voice-production of some gharanas and discusses whether this is in any way bound up with the musical style of each gharana.

In the third chapter I try to discuss the concepts of 'restraint' and 'purity'. There I maintain that classical music is made up only of two elements—*swara* and *laya* ; when any other element encroaches on it music deviates from the norm of 'purity'. In addition I also bring out the significance of 'restraint' in expression. The fourth chapter deals with the internal organization of a *khyal*-recital and propounds certain 'laws' (*kaydas*) or aesthetic principles common to all gharanas. The fifth chapter is devoted to the two aesthetically opposite ideologies of the Kirana and Agra gharanas, the first leaning on the side of the *swara* and the second on that of the *laya*. The sixth chapter lays stress on the fundamental importance of achieving a well-proportioned blending of the two and in that light examines the styles of the Jaipur and Gwalior gharanas. Chapters seven and eight are devoted to the consideration of Patiala (Bade Gulamali Khan) and Indore (Amir Khan) gharanas. All

the gharanas discussed in these chapters have been looked at from the point of view, first of the peculiar *swara-laya* combination that each has achieved and, second, the internal structure of their music.

From chapter ten onwards I address myself to questions like limitations of the gharana system and its probable future.

I would like to draw particular attention of the reader to the discussion of the internal structure of music presented in chapter four.

Susanne Langer in her *Philosophy in a New Key*, on p. 168, while commenting on a certain theory of art criticism, observes as follows: "No matter how far it be carried, it never offers even the rudest criterion of artistic excellence. . . . it makes no distinction between good and bad art. . . . An analysis to which artistic merit is irrelevant can hardly be regarded as a promising technique of art-criticism".

A theory of art which satisfies this requirement of serving as a criterion for grading works of art is, to my knowledge, not agreed upon by students of literature. But music being an 'abstract' art, the task of developing such a theory for music ought to be easier. In order to do this one needs to understand the internal structure of classical music and the elements which constitute its formal organization. It is in this light that chapter four should be read. The author does not claim finality for the criteria provided in that chapter but he hopes that a preliminary attempt has been made.

1 : 'Gharana'—Its Characteristics

‘Gharanas’ of music, although a subject so close to the heart of every musician, has rarely been systematically studied. In musical literature it has received meagre attention. In a way it is a difficult subject to handle. It raises a number of complex questions to which there are no easy answers to be found. What are the gharanas? What are their characteristics? What have they contributed to Indian music? What are their limitations? How do gharanas originate? Are there any aesthetic principles which gharanas in general can be said to follow? These and many other questions must be grappled with by anyone claiming to discuss this subject. In this book my modest purpose is to invite the attention of musicians and students of music to various questions of this kind.

The concept of ‘gharana’ is a riddle to many lovers of music. In literature there are no gharanas. There are in painting or in sculpture ‘schools’, or groups of artists inspired by a common tradition or influenced by a common style. Gharanas, however, are not ‘schools’. Gharanas are more sectarian in their attitude and on the whole more akin to families of blood-relations because of the rather marked ‘family pride’ that they exhibit. Why does the system of gharanas obtain in music alone and not in other arts?

Nor are gharanas found to dominate *all* forms of vocal music. One does not hear of gharanas in *bhavageet*-singing,

lavni-singing or *natya sangeet*. Even *thumri*-singing is devoid of the gharana divisions. Various *bajs* (styles) of *thumri* such as the Lucknow *baj*, the Purab (Eastern) *baj* or the Banarasi *baj* are not 'gharanas'. It is only in classical *khyal* music that we hear of gharanas. Why should this be so? It should be useful to start with this question.

The immediate answer is that classical music was mostly taught, until recently in any case, by the 'teacher-disciple' method under which the teacher taught only one student at a time. It is this system which nurtured our music and gave it continuity. But we must go behind this and find out why the teacher-disciple method took root. The answer is to be found in the fact that the material of the musical art is the human voice and its medium is the *swara* (the 'tone'). The two need to be distinguished. The *swara* is the 'singing voice' as distinct from the 'speaking voice'. This *swara* in the disciple's voice has to be trained and cultivated by the guru with care and patience for years on end. This is called *talim* (training) in musical parlance. It is this process which is central to the transfer of the musical art from one generation to the next and is at the root of the gharana system.

'Voice' is a purely physiological phenomenon. There are as many voices as there are people. No human voice is identical with another. Each voice has a different texture and complexion, a different capacity to assimilate various kinds of embellishments, and consequently a different kind of impact on the listener. The 'singing voice', although specially trained, will nevertheless continue to show many characteristics of the 'speaking voice'.

It would be easy to see that the transfer of the art from one person with a certain quality of voice to another with another quality of voice must be an extremely arduous task. It is no wonder that the process takes years. It is only then that some of the qualities of the guru's voice are implanted into that of the disciple. It is only in music that this kind of very close personal relationship is a precondition of instruction. No other art calls for this degree of close and continuous contact between the teacher and the taught.

All gharanas give meticulous attention to voice culture and consequently emphasize *riyaz* or *mehnat* (continuous application or study) on the part of the student. No gharana uses voice except as trained and cultivated in a special manner. It is only when processed thus that it acquires ease in the production of *swara*. *Riyaz* gives it correct intonation, steadiness and ready adaptability.

According to some students of the subject, the *swara* has around it a luminous region, a sort of a 'halo'. In other words the *swara* is in fact somewhat like an imaginary line drawn through the centre of this region. A musician at times produces note-particles or *kans* above or below the precise *swara*-line. These *kans* lend a certain sweetness to the *swara* that is produced. *Kans* of a particular *swara* or note are distinct from the higher or lower notes in the octave. For example, if the *swara* Ga is produced the *kans* that are incidentally produced are not the notes Re or Ma; nor are they the *shrutis* or microtones. The *kans* spoken of here are subtler even than the microtones and are said to belong to the specific region surrounding each particular note or microtone. Again, these *kans* are not the same as the *rag*-indicative (*Rag-wachak*) *kans* described by Pandit Bhatkhande. This, undoubtedly, is a matter for further research. For the present purpose it is enough to note that the production of a *swara* really means two things: first, tuning the voice to the imaginary line described above and, second, production at will of the *kans*, above and below the line. Because of the peculiar sweetness which *kans* impart to the *swara*, most gharanas stress the importance of ceaseless practice.

Another quality added to the voice by *riyaz* is 'power' (*vajan*) or 'force' and this is considered extremely important. Singing can hope to become effective only when the voice has acquired *vajan* (literally, 'weight'). Female voices are generally sweet but sweetness is not all; only continuous *riyaz* can give them the necessary 'power' and make them musically effective.

In sum, therefore, the ready ability to produce a just intonation, to keep the *swara* steady at a given pitch, to

produce the *kans* as desired and to infuse the *swara* with 'power'—all these can be acquired only through steadfast and continuous practice and not otherwise. And the important thing is that the practice must go on under the personal supervision and guidance of the teacher.

A musical tradition is not generally called a 'gharana' unless it exists for at least three generations. This presupposes the necessity of producing at least three able artists, one for each generation—the founder, his disciple and the disciple's disciple. Bhaskarbuwa Bakhale did found an independent style of music and he had an able disciple in Master Krishnarao. But then there is no accomplished artist of the third generation and so there is no 'Bhaskarbuwa gharana'. Similar is the example of Vazebuwa. Vazebuwa called himself a follower of the Gwalior gharana; however, his style was distinctive and could better be described as the 'Vazebuwa style'. There were a few artists in the second generation including his son Shivrambuwa Vaze, but none in the third and in consequence there is no 'Vaze gharana'. On the other hand the late Abdul Karim Khan can be considered a founder of a gharana with a distinctive style. Sureshbabu Mane, Rambhau 'Savai Gandharva', Ganpatbuwa Behere and Hirabai Badodekar belong to the second generation. Then in the third we have Gangubai Hangal, Bhimsen Joshi and Feroze Dastur. Thus three generations of eminent singers made the Abdul Karim style a distinct gharana.

Although continuity is thus necessary for a style to acquire the status of a gharana this in itself is not musically very significant. Whether a distinctive style of music flowers in a gharana or not depends on a number of extraneous factors and absence of continuity across generations does not necessarily mean that the style lacked musical distinctiveness. This point therefore should not be stressed beyond a limit in examining the musical aspects of a style.

From the musical point of view it seems important to notice two characteristics of the gharana system.

- (1) Each gharana has an artistic discipline of its own in

addition to a discipline common to all gharanas. In musical parlance the gharanas follow certain *kaydas* (laws).

(2) Each gharana takes its origin from the quality of the voice of its founder.

When the word 'gharana' is mentioned in its more familiar sociological context it immediately conveys the idea of a certain 'tradition' associated with the household, a certain 'culture', a certain code of conduct and etiquette and so on. It presupposes a certain degree of restraint in behaviour exercised by the members of the household. A household whose conduct is inconsistent with these, which is not bound by any discipline or held together by a code of conduct does not earn esteem, does not have a 'good name'. Since we are on the *musical* households we have in mind traditions, practices and laws as followed by different gharanas in their art. We shall pay further attention to this subject in chapter three.

Although artistic taste is supposed to differ from person to person, certain laws of general applicability have evolved in the course of time. These laws have developed from intelligent observation of the reactions of the knowledgeable listeners to various artistic devices employed in various contexts and set to various rhythms. Centuries of practice of the musical art have confirmed their validity. These laws, therefore, now do not bear any relationship with the individual artist's personal taste or quality of voice; they have become general and more or less objective in the sense that some, at least, of these laws are followed by most gharanas. It is not possible to state them in detail; only an outline can be presented and this will be done in chapter four. In addition each gharana has its own individual musical specialities which will be discussed in subsequent chapters specifically devoted to them.

When a great artist comes on the scene he naturally bases his style, his musical ideology and the internal structure of his art on the peculiar individual quality of his voice. Particular musical idioms suit only particular kinds of voices. When the musician has explored and sufficiently assessed the quality of his own voice he assimilates in his

music those patterns which suit his voice best and eliminates others. An artist's voice may be loud, heavy and lacking in flexibility in which case slow *tans* with *gamaks* would come more easily to him and become quite impressive (e.g., Vazebuwa). A voice which is flexible and quick of movement will be at its musical best with *tans* in a quicker tempo and not with *gamak tans* (e.g., Amir Khan). A sharp and pointed voice will more easily produce the subtler variations of notes and facilitate a very delightful *alapi* (e.g., Abdul Karim Khan). A broad, full husky but inelastic voice will shine best in very slow tempo and although it might be employed to produce quick *tans* its most effective exploitation will always be found in slow *tans* (Faiyaz Khan). On the other hand a voice which has all these qualities but is in addition also elastic and nimble might be at home in any tempo, slow, medium or fast (e.g., Bade Gulamali Khan). All the great artists mentioned here stressed those components of music which particularly suited the individual qualities of their voice and carried them to perfection.

We have observed that voices differ and what suits one voice may not suit another. It follows that all the qualities of one voice cannot be transferred *in toto* onto another. Even when one gets the impression that a particular quality has been so transferred, closer observation will reveal that there has been some modification.

The myriad human voices can be classified on the basis of a different principle also. To use terminology familiar to musicians, broad, low-pitched and resonating male voices (such as those of Faiyaz Khan or Alladiya Khan) belong to the region of the scales ‘1st White’* (C flat) and ‘2nd Black’ (E flat). The more high-pitched, pointed and quick-moving ones (such as that of Abdul Karim) cover the range from ‘2nd Black’ to ‘4th White’ (i.e., E flat to F flat). Broad and low-pitched female voices (e.g., Kesarbai's) fall between ‘3rd Black’ and ‘5th Black’ (i.e., F sharp and B flat). Higher

* ‘1st White’, ‘2nd Black’, etc., correspond to the identical notes on the harmonium key-board.

and flexible female voices (such as those of Hirabai or Mogubai) belong to the '5th Black'-'1st White' (higher octave) range (i.e., B flat-C of the higher octave). A few male singers belong to the '5th White'-'4th Black' (i.e., G to A flat) region. Voices of exceptionally gifted women (like Lata Mangeshkar) belong to the region between '7th White' and '1st Black' of the higher octave (i.e., B sharp to D flat of the higher octave). Western music recognizes four broad divisions of voices: 'Bass', 'Tenor', 'Alto' and 'Soprano', corresponding to the foregoing divisions. It is possible that some stylistic peculiarities broadly go with these divisions. In judging the quality of a voice, therefore, this consideration should also be of some importance.

The aspiring student is usually attracted to a musician who belongs to his own voice-group. He likes his style more than that of any other because his own voice can more easily assimilate the special features of his style. He thus gravitates to one of the gharanas in which his own special voice-potential will find opportunity for maximum exploitation.

However, one must not forget that each musician's voice has its own special qualities and that he will not be able to assimilate all the qualities of the guru's voice. He will adopt only some and reject others as unsuitable. In addition, insofar as he keeps himself exposed to other kinds of music, he comes across a variety of patterns from which he can pick and choose. There is no telling from which source he will derive inspiration. It may be a *kavval*, a lyric-singer or a *thumri*-singer. It may even be another gharana from which he will adopt some ideas.

The important point is that a musician never is a photographic replica of his guru. He mixes musical ideas derived from elsewhere with ideas inherited from his guru and synthesises these into an independent creation. Yet the unmistakable sign of the gharana abides. Those who have been fortunate to hear Abdul Karim Khan, Savai Gandharva and Bhimsen Joshi must have noticed how at each generation new ideas were imported into the gharana and yet the basic gharana tradition remained unviolated. A similar kind of development can also be traced along the

line of Abdul Karim Khan, Hirabai Badodekar and her disciples.

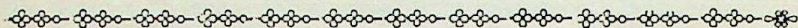
The gharana, therefore, while keeping true to its basic tradition goes on assimilating ever-new musical ideas with each new artist. It is in this manner that it perpetuates itself. It grows and flourishes by combining tradition with innnovation. Where this dynamic process does not take place the gharana is apt to stagnate. The artists of the gharana, incapable of independent achievement, mechanically reproduce certain set patterns. Their music possesses no sparkle, exudes no charm. It is possible that even such artists have their use. For example, a perceptive musician might study these dead patterns with a penetrating eye, examine their contours and form some kind of conception about their original beauty. But this can happen only rarely and this is about all that can happen.

If the above is borne in mind it will be easily seen that boasts such as, "The tradition of our gharana reaches back to the hoary past and we sing the same music today in the very manner in which our forefathers sang it", are rather naive.

An incidental conclusion flowing from this discussion is that an artist can achieve eminence only when, while sticking to the tradition, he also exercises independent judgment, assimilates ideas which suit him even though they are not handed down by his guru, and on the whole stamps everything with his own individual seal of distinction.

Aspiring artists should note that they must understand what kind of voice they have, what kinds of style will suit it, what ideas their voices can render to the best advantage and thus appeal best to their listeners, etc. They must obtain instruction from a guru whose voice is similar to their own. Quite a few students forget this and try to master a style which is alien to their voice, force their development into unnatural channels and end up in frustration. They become problem musicians—a pitiable sight in the musical world. Most gharanas have their quota of one or a few such misguided souls. They have a fierce pride of their gharana but precious little musical virtue.

2 : Gharanas and their Ways of Voice Production



In this chapter we take up for consideration a somewhat controversial question. The main gharanas have different ways of producing voice. At the same time their musical styles differ from one another. The common belief is that particular ways of culturing voice and styles of singing are inseparably connected in the sense that any particular style of singing would be impossible unless it is presented in its corresponding style of voice-production. This belief must be subjected to some scrutiny.

If we bring under review Kirana (Abdul Karim Khan), Agra (Faiyaz Khan and Vilayat Husein Khan) and Jaipur (Alladiya Khan) gharanas we find that the voice-production of each is remarkably distinctive. In Kirana the voice emerges from a deliberately constricted throat and has a nasal twang. Agra voice is also nasal (*nakki*) ; in addition it has a gruff, grating quality. In one way or the other both these gharanas have imported artificiality into their voice-production. On the other hand the Jaipur tradition emphasizes a natural, free and full-throated voice.

The Kirana tone is delicate and tender ; it resembles a soft silken thread and possesses a sharp point. The Kirana singers by their enticingly sweet intonation claimed to have caught the subtlest shades of tones and the listeners too,

bewitched by their *swara*, conceded the claim. This subtlety brought in a delicate tonal embroidery but missed majesty and grandeur. Although it lacks imaginative design, the tone, with its exceptionally soothing quality, makes the listener forget this drawback.

Agra did achieve a certain volume and resonance. Its style reminds one of the rugged architectural construction of a medieval fortress with its gigantic walls, ramparts and turrets. The Agra style, as Arvind Mangrulkar aptly describes it, is robust and aggressive. Its successive *tans* remind us of speedily advancing armies striking hard at their targets, its *bol-tans* of rapid gun-fire. Nor is the style devoid of a certain measure of guerilla tactics of tones and well-planned dodges of rhythm. It 'captivates' rather than 'delights' and extracts an appreciative 'tribute' from the vanquished listener.

As against these, Jaipur resembles a sculpted figure which takes shape before our very eyes (to cite Mangrulkar again). It is a sculpture, carefully chiselled, well-proportioned and balanced, and sports a serene majesty on its face. A restrained expression and lilting rhythmic patterns give it a charm all its own. It has an organic quality with a certain inevitability in the placement of any one of its several note components. Its presentation is neat and methodical and its phrases appear the more effective because of artfully designed tonal background. Because of its grand construction, imaginative flights, rhythmic continuity and the integration of all these into a central aesthetic motif, the Jaipur style achieves a singular greatness.

It is true that imagery of the type used above can never give a precise idea of the kind of music sung by different gharanas. The purpose is to underscore the point that the styles differ structurally from one another.

Now the question arises, if Kirana and Agra were to renounce the artificialities of their voice-production and were to produce an easy natural voice as in the Jaipur manner, would their artistic ideologies suffer?

A superficial appraisal would suggest an inseparable connection between the musical styles and the peculiarities

of voice-production.

The Kirana style is *alapi*-oriented. And its special *forte*, one ventures to suggest, is not likely to suffer as a result of a full-throated voice. The late Vahid Khan (guru of Hirabai Badodekar), a distinguished artist of the Kirana style, sang with a full-throated voice but did not miss the Kirana mark. The noted contemporary singing partners Faiyaz Ahmed and Niyaz Ahmed also do not constrict their wind-pipes and yet are unmistakably Kirana. Kirana's musical ideology with its specific combination of *swara* and *laya* (as discussed later) finds its best expression in *alapi* and this has little to do with its manner of producing voice.

Similarly with Agra. Its aggressive quality is more related to the specific combination of *swara* and *laya* achieved by it. The name of Jagannathbuwa Purohit deserves special mention in this context. Jagannathbuwa was intensely proud of the Agra tradition but he (and his many disciples) did not imitate the Agra manner of voice-production. This did not alter the Agra style of their music; on the contrary avoidance of a removable defect made it all the more attractive. The author does not know whether the peculiar manner of voice production originated with the gharana itself. But it is possible to speculate. Bhaskarbuwa Bakhale had a good deal of training in this style but nobody seems to have noticed in his singing the Agra manner of voice-production. If this is so, his guru, and a leading artist of the Agra gharana, Nathhan Khan (father of Vilayat Husein Khan) also may not have possessed this Agra trait.

Although it is true in theory that natural or acquired defects of voice-production are not related to the musical style of the gharana, they have a certain limited use in practice. They help immediate identification of the artist as belonging to a particular gharana. It is a matter of common experience that the mere production of *Sa* by a musician establishes him as a Kirana or an Agra singer. When this is known in the first few seconds the listener generally can anticipate the broad outlines of the development of the theme and the manner of its exposition. He

knows what to expect and what not to expect. Some sort of rapport is thus established between the performer and the audience and this has some value in ensuring the success of the concert.

But once again this, in the mind of the listener, confirms the prejudice about the mutual interdependence of the style and the manner of voice-production.

What are the roots of this widespread practice and belief ?

We have earlier observed that each gharana emerges from the peculiar quality of the voice of its founder. This means that the guru knowingly or unknowingly transmits to the disciple's voice many of his individual traits. When this goes on for years most of the traits, the unpleasant as well as the pleasant, are passed on to the disciple. The guru may have had a purely personal or physiological reason why he developed a particular trait. He may have had a congenital nasal twang. If he was asthmatic, because of his inadequate breath he would produce a broken, discontinuous tone. His voice may have been naturally sharp in which case it may have acquired a pointedness. Owing to hereditary reasons the voice may possess a grating quality. It is quite natural that through constant association the disciple takes on these traits. It also sometimes happens that some disciples merely pick up the defects and cultivate them as sacred symbols of the gharana. When able artists of a gharana have vanished, their pedestrian successors continue to hold on to the more unpleasant features of the style and the manner. Their music does not possess the minimum vitality that could have drowned these defects.

The disciple must, at all times, learn to avoid assimilation of the vocal defects of the guru. This is difficult but not impossible. The guru, on his part, must be conscious of his defects and must give up the idea that his peculiar way of voice production is the core of his style. The disciple must consider that his guru made his style interesting *in spite* of the shortcomings of his voice and that by producing a natural voice he could have in fact performed better. A processed, trained voice does not mean a *false* *setto* ; resonance and volume can be acquired in other ways than by a culti-

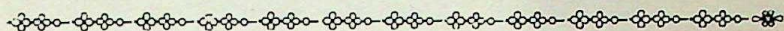
vated hoarseness and roughness. It would be wrong to believe that the listeners *like* such a manner of voice production ; it would be more correct to say that they *tolerated* it because of other saving qualities of the style. The almost intoxicating intonation of Kirana and the aggressive style of Agra made them close their eyes to the respective defects of these gharanas.

We conclude, therefore, that the unnatural ways of voice production and the musical styles of the gharanas have no invariable relationship with each other. It would be more logical to base the style of a gharana on the natural qualities of voice than on its acquired defects. The differences of pitch, volume and timbre appear to be the most natural bases for the fashioning of various styles.

As will be shown later, the distinctiveness of the style of each gharana depends on its formal musical conception. The form depends on the combination made of *swara* and *laya* by each gharana.

At this stage it only needs to be emphasized that if all gharanas had followed only one manner of voice production, viz., the natural, their musical individualities would not have been undermined ; on the contrary further lustre would have been added to them.

3 : Restraint and Purity



When we observe the styles of contemporary gharanas, we are struck by a feature which is common to all. All of them practise 'restraint' of a certain kind. As yet no gharana has forsaken this restraint and for this reason all of them remain firmly established in the respect and esteem of music-lovers.

In order to understand the character of this restraint it is necessary to review various prevailing forms of music. Take film music, for instance, which has such a wide appeal today. Both sophisticated and unsophisticated listeners get fascinated by its fast tempo and sweet tone. Its seductiveness is acknowledged even by orthodox musicians. Some of its special qualities such as the melodiousness of the tone and its light graces tickle our hearts. The 'placing' of the words of the song text and their clear-toned expression in film music is entirely admirable. The delicacy of the tone of a singer like Lata Mangeshkar touches our heart. A single note of hers so moves us to our depth that she seems to be in possession of the entire hidden secret of the musical art. All these qualities are such that even experienced musicians would respect them. We are not complaining about these aspects. The complaint is about its lack of restraint. It is the gushings, the sighs, the stolen voices, the invariably fast tempos which make the music look trivial. The purpose and function of the two kinds of music are

different. Classical music will never stoop down to the level of film music, not because it abhors its good points but because it pledges itself to an unwritten law of restraint. A classical singer does not consider it his function to inflame the listener with erotic nuances or to move him to tears by employing pathetic tones. Such music is short-lived. It might travel across oceans and sweep continents, yet for all that its appeal is short-lived. It does not possess that aroma which lives for generations or even for centuries. It is loud in colour, excessively emotional in effect and transient in terms of its life-span. This is because it transgresses the boundaries of restraint. Much the same is true of *lavni*-singing.

Bhavgeet-singing belongs to a relatively higher level. However, its hey-day is past and it is now a field reserved for adolescents wishing to sing on the radio or musicians who want to offer something casual to their audiences 'just for a change'. Being essentially tied down to word-meaning it leaves little room for purely melodic improvisation. Although its colours are not generally as gaudy as that of film music they are sufficiently glaring to remain beyond the pale of classicism.

The place of *thumri* among musical forms is somewhat different. Although it hangs by word-meaning it hangs loosely and its literary content is thin. The emotion it develops is of a more generalized nature. It, therefore, affords greater scope for melodic elaboration. Still, its tones must be considered more extravagant as compared to those of *khyal*.

It should be observed that *thumris* are not taught or learnt as part of the training in any *gharana*. Only Kirana is an exception. It is its custom to sing *thumris* and even to impart instruction in them to disciples. But Kirana *thumri* has always been subjected to a criticism which is very meaningful. According to critics the real *thumri* is the Purab-type *thumri*; the Kirana *thumri* does not possess its lilt. Its word-pronunciation is unclear and its expressivity of sentiment mild. Again, it is sung in a leisurely and long-drawn-out manner. It is no *thumri*, they would

say, it is in fact a *khyal* sung in the manner of a *thumri*.

This criticism really means that Kirana has toned down the *thumri*, purified it and brought it within the bounds of classicalist restraint. Kirana word pronunciation is also unclear and does not contribute much to heightening the word-meaning. This means it purposely accords a subordinate place to the literary content and places a higher value on melodic elaboration. Thus the *thumri* of the one gharana which gives it a place of honour in the gharana tradition is a very attenuated *thumri*.

This discussion would show that all gharanas have emphasized restraint in expression and thus set up models to be emulated.

'Restraint', it will have been seen, consists in the avoidance of superficial emotional excitement, be it the product of fast tempo rhythms or of modulations of voice aimed at arousing passions (some of them of a not-too-edifying variety).

In the course of our discussion incidental references have also been made to the 'literary content' of various musical forms and the obstacle that it creates in the way of melodic development. This subject, the concept of 'purity', now needs to be treated separately.

The musical forms reviewed so far have one thing in common; they have, in varying degrees, a literary content. This is not to suggest that moods or sentiments expressed through words are necessarily base; on the contrary many literary compositions contain excellent poetry, sentiment of devotion, etc. However, classical music does not use literary compositions as media although they might be highly poetic. In other words classical music uses the *swara* and not the 'word' as its medium. Its specified field is tonal patterns, not literary excellence. It has strictly demarcated its field and cut itself off from the literary art. Any art form, when sufficiently advanced, evolves in this direction, cuts itself loose from cognate arts and puts more or less definite boundaries around its own province. It identifies its exclusive medium and establishes its own independent laws. It becomes an autonomous artistic kingdom and

enjoys complete freedom of expression within its own jurisdiction. Hindustani classical music has arrived at this stage over many generations and is capable of further advance along its own lines; other arts cannot encroach on its territory now.

A question might arise: if music is thus a mature, independent and autonomous art, how is it that it still seeks the help of 'words'—subjects of another kingdom? Why can it not dispense with them altogether?

The answer is as follows. The word as used in a musical composition (*cheej*) renounces its literary function and follows the laws of music. It submerges its identity in music. This will be clearly understood when one notes that the 'word' does not always have a single (literary) function. 'Word' is, in fact, an offspring of 'sound'. It is plain that 'sound' came first, and 'word' next. The word is somewhat like a frozen sound, but it can be made to 'de-freeze' in a musical composition. This quality of de-freezing, of blending with *swara*, is what music uses and not its 'meaning'. The word in a musical composition is subservient to its music and not to the literary meaning. In this process it defies the rules of pronunciation and adapts itself to what the music in question wants to get out of it.

The word has, on the one hand, a literary quality and, on the other, a musical quality. In language its function is to communicate 'meaning', in music it is to help *swara* attain a higher kind of meaning—'significance'. The word has a definite meaning, a 'denotation'; the *swara*, on the other hand, communicates a meaning which is not definite but is symbolic of a higher meaning, and possesses, we may say, a 'connotation'.

The literary meaning thus having no purpose to fulfil in music, 'things', 'objects', 'facts', 'scenes', etc., have no place in it. Music, in other words, is not descriptive of the 'traffic of the world'. There is a region, beyond verbal meaning, into which music directly and immediately transports us. One can say that the impact of the 'word' is *mediate*, while that of music is *immediate*.

This is what we mean by 'purity' and it is this purity to

which each gharana has pledged itself.

In striving after restraint and purity, did the gharanas forsake 'intensity'? Certainly not; in fact, intensity was all that they strove after. Only, they took care to see that 'intensity' did not mean 'sensuality' or 'sentimentality'. They threw off the bondage of the literary word and tried to achieve intensity of artistic expression through the twin instrument of *swara* and *laya* only.

'Purity' can be thought of in a still larger context. Earlier we saw that classical music does not allow the literary art to hamstring it. We can go further and say that in fact anything that interferes with the free play of *swara* and *laya* is alien to it. From this point of view let us once again examine the musical forms.

Each kind of music has its place — Women's songs (*ovis*), *lavis*, lyrics, film-music, drama-music — all these have captivated various kinds of audiences and it would not be proper to judge them inferior in any way. Each has a role to play in its proper setting. Lyric-singing will not be welcomed in a *lavni* session (*phad*). If anyone were to strew a film over with high classical melodies, he would be courting failure. There are different levels of listeners and these various forms of music cater to their respective needs. Those who derive pleasure from classical music will always be a minority — which is not a matter for regret. Appreciation of classical music requires a trained ear.

It is important to note that none of the forms of music mentioned above has produced any 'gharanas'. *Lavni* singing arose in a particular social setting to entertain a specific kind of listener. After about a hundred and fifty years it still has some hold on people. However, there are no gharanas in *lavni* singing. It may have had local variations in its style or there might have been differences as to the literary content of *lavis*. But these were not gharanas. *Lavni* has in some cases borrowed tunes or rags from classical music. It has borrowed *tals* including even *deepchandi* and *punjabi*. But this did not make any difference. This is because in *lavni* the word meaning is supreme. Music is secondary. Music, pliable by nature, is

used merely to heighten the literary sentiment. It is not free to develop along its own lines.

The same is true of drama or stage music. In fact one would feel there were uniquely propitious circumstances for stage music to branch out into diverse gharanas. Balkoba Natekar, Balkrishnabuwa Ichalkaranjekar, Pandoba Yavateshwarkar, Govindrao Tembe, Bhaskarbuwa Bakhale, Ramkrishnabuwa Vaze, Savai Gandharva, Hirabai Badodekar—a galaxy of eminent musicians nurtured stage music in its heyday. Their beautifying touch made it blossom wonderfully. It became such a rage that it dominated the stage above everything else. Playwrights subordinated the dramatic art to it, actors forgot to 'act', directors lost all sense of proportion. And yet stage music did not produce gharanas because, once again, music *qua* music could not prosper in it owing to a number of restrictions. The theme of the play, the requirement of acting, incident and dialogue, the limited time, the necessity of standing while singing—all these extra-musical elements hardly allowed music to breathe freely. Only a new and different form of music was added to the traditional repertoire.

Actually most of the musicians mentioned here were men who were either founders of distinctive styles or their eminent representatives. They also moulded with their own hands later exponents of their respective traditions. One would have naturally expected them to found gharanas in the sphere of stage music, by their own singing on the stage or through training they themselves imparted to other singer-actors. But this did not happen. These musicians did not give up their independent pursuit of the classical art during or even after their active career on the stage. However, they did forsake it in so far as the stage was concerned. This was so because they accepted the constraint placed upon their music by word meaning and used their music to heighten the effect of the word. It is also the opinion of many that as time passed even stage music was carried to excess. What really happened was that everyone including the playwrights, the directors and the critics, were carried away by the new craze and many singer-actors

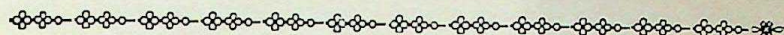
without even a minimum of riyaz and with no notion in their head of what a *swara* meant, indulged in an orgy of unbridled *tans*. Such excesses inevitably swept away not only the dramatic art but also the art of music. But we are digressing. The point to be noted here is that in stage music the music remained subsidiary to the dramatic art and lost its identity. This circumstance permitted no room for the free play of *swara* and *laya* and that is why gharanas did not spring up in stage music.

Next to the *khyal* is the place of *thumri* in classical Hindustani music. If the *khyal* is the King, the *thumri* is the Queen. We have already talked about the importance of word meaning in *thumri* and need not repeat ourselves here. The point that needs to be emphasized at this stage is that the *thumri* merely represented one more addition to the traditional forms of music. In *thumri* also gharanas did not arise. Among *thumris* the Purab type became famous because its speciality was the development of the emotion of love. In Purab *thumri* the words are placed with such exquisite skill in the melodic stream that the *swara* accompaniment magnifies the meaning of the word ten-fold and consequently the song, with only a meagre musical content about it, goes straight to the heart of the listener with the full force of its emotion. But this merely underlines the role of music as a slave to literary meaning. Once again, freedom of musical expression gets stifled in *thumri* and propitious ground for gharanas does not develop. The same thing happens to *ovis*, women's songs, *bhavgeets*, film music and such other forms as noted earlier.

The moral is that gharanas arise only when musical expression is completely free and untrammelled. *Khyal*-singing has no such external restriction and that is why *khyal*-singing alone became identified with classical music and gave rise to a number of gharanas. In the classical tradition music is an end in itself, not a means to an end; music is its objective and not an instrument used for an extraneous purpose; it is its inspiration as well as its fulfilment. It is this absoluteness which gives it the capacity to convey 'significance'.

The reason seems to be that the emotions which music conveys are not the kinds of emotions which can be delimited and defined by word meaning; emotions which music conveys transcend literary expression, they reach out to comprehend the entire universe of human sensibility whose infinite shades defy the grasp of literary language.

4 : 'Bandeesh' and the Laws of Form



It has been observed earlier in chapter 1 that all gharanas follow certain 'laws'. This subject now needs to be treated at some length. Before we specify these laws it should be useful to understand the internal structure of a *khyal* recital.

Recall to your mind any vocal concert that you found particularly absorbing. In a typical concert the artist appears to toss in the air an infinity of *swaras* and the audience expresses its excitement and appreciation by frequent '*vah-vah*'s (Bravo) and '*bahot achchha*'s ('very fine indeed'). In the beginning the singer starts a *sthai* in a slow tempo, sings its text completely and comes to rest on the *sam*. The *sthai* singing represents a concise statement of the *rag* to be sung. The *cheej* by itself, if sung properly, outlines the particular combination of notes which makes up the *rag*; indicates their relative importance in the *rag* theme; shows which notes will be highlighted and which not, which notes will be produced directly, straightforwardly and which only tangentially or obliquely; indicates the notes on which the singer will dwell longer and others on which he will pause only briefly; and so on. In other words in the *sthai* the singer presents the outline of the *rag* and maps out its domain. The *sthai* thus serves to establish the general

framework of the melody within which its detailed structure will be subsequently built up. It is only when the *sthai* is performed successfully that it elicits the first appreciative response from the audience.

The *sthai* introduces what we may call 'the commanding form' of the piece to be presented. When the singer concentrates on it, gets immersed into its spirit, elaboration of the basic theme comes naturally through derivative phrases (*upaj*s) which sprout from the seed of the melody and the *khyal* begins to take shape. This presentation is done in accordance with some method, some discipline, so that the different strands of the *khyal* weave into one another to make an integrated pattern. Innumerable small structures coalesce into an *avartana* and several such *avartanas* are joined to one another to create an organic piece. The many strands out of which the final fabric gets woven are in themselves made up of *swaras* of varying and planned emphases.

While the artist is engaged in his exposition he keeps his mind calm and steady but alert so that he can explore possible combinations of notes which might titillate the listener's ear. An improper frame of mind might easily ruin the quality of the artist's performance. The frame of mind described here must be sustained throughout the performance. It is only then that his presentation will acquire a poise and a dignity which are essential conditions of a successful musical recital. A good deal of practice and experience is necessary before an artist becomes capable of developing the right kind of mental state.

Simultaneously with the vocal exposition the *tabla* (*tabla*-player) continues to play a given *tal* which may have its cycles (*avartanas*) divided into ten, twelve, fourteen or sixteen *matras*. This is the 'Standard Rhythm' having cycles of beats measuring a standard or unvarying duration of time. The singer has to fit his *swara*-combinations neatly into the *avartanas*. When this is being done the accents on the *swaras* need not coincide with the *matra*-strokes. Some of them may and some of them may not. But whether they do or do not, they follow a plan in the mind of the artist.

The singer's particular rhythm is thus ‘irregular’ and although it has to keep a continuous relation with the standard rhythm and has to operate within its cycles, it is independent and ‘functional’ in the sense that it is tied up with the general form which the singer wants to give to his piece.

Each *swara* requires to be so placed that it heightens the effect of the preceding and serves as a background for the succeeding *swara*. In doing this the artist plans at each stage the differential emphasis that he will put on each *swara*, and the frequency with which he will enunciate it. He considers the desirability of producing the *kan-swaras*, and thinks about the exact placement of the *swaras* within the *matra*-intervals. At each stage he is planning and executing his plan. Thus, to present the skeletal ‘commanding’ form in the beginning and to go on endowing it with flesh and blood in the shape of derivative phrases to make the entire piece a self-consistent whole is the essence of a *rag* exposition.

Within the framework of a single rhythmic cycle or a bunch of them the artist plans an aesthetic focus towards which he leads his listeners, and builds up a tension along the way. The climactic focus appears just at the point preceding the refrain of the *cheej* (which is sung repeatedly). To build up the tension in the listener, to keep it mounting up to a point and then to resolve it, thus bringing the listener's mind to an equipoise on the *sam* beat is a great principle of musical aesthetics. This is what is called ‘coming to the *sam*’* in musical terminology. (*‘Samavastha’* – *sam* position – literally means a state of mental equilibrium or equipoise).

As the musician proceeds with his exposition he presents in turn *alapi*, *bol-alapi* (i.e. intertwining of the words of the *cheej* with the beats of the rhythm), elaboration of the *rag* with subsidiary phrases, *boltans*, *tans* (fast passages),

* ‘Coming to the *sam*’ or synchronizing the accented letter of the *cheej* with the first beat of the *tal-cycle* may not be aimed at in every *tal-cycle*. Many times, particularly in *alapi*, quite a few cycles may pass without such synchronization.

phirats, and while doing all this he follows the principle of tension and resolution all along. In each *tal*-cycle or a group of them an aesthetically pleasing plan, as described above, is followed. This construction from beginning to end is known to musicians as *Bandeesh*. (Many times the word *Bandeesh* appears to be used to denote the *cheej* or the literary composition that is sung. But closer thought will reveal that it is not merely the literary composition but also the tonal composition and the way of singing it that this term expresses. With a slight extension of meaning the word is here used to express the construction aspect and in this sense becomes exactly identical with the English word 'form').

This aesthetic construction has to appear not merely in *alapi* but in every other single element named earlier. Just as each tone or tonal combination within an *avartana* must heighten the effect of preceding and succeeding ones, so each *avartana* must come inevitably after the preceding one and serve as a background to the succeeding one. Each successive *avartana* must thus excel the one that has gone before. This process goes on until the last *avartana* in which the very acme of tension is reached, to be followed by a grand resolution which completes the entire recital. The significance of *bandeesh* should be clear by now. Each *avartana*, or a bunch of them, is *bandeesh*-bound internally; and the *bandeesh* of the entire recital is made up of a string of *avartanas* bound to each other in the manner described.

Thus, the internal organisation of a musical piece is entirely 'formal' or bound by *bandeesh*. One peculiar feature of *bandeesh* is that in every time cycle it contains two kinds of tonal combinations. One forms part of the *dhruvapada* or the 'face' (*chehra*) or the song-text; the second is the *upaj* part or the derivative phrases. The first can be described as 'constant', as the word *dhruvapada* itself suggests, and the second as 'variable'. In each cycle the *upaj* part comes in varying strands of notes but the *sam* is always reached by the constant face of the *cheej*. This process contains a very important musical principle of 'repetition'. Every single part of the composition, such as

alapi, *bol-ang*, *bol-tan*, *tan*, is bound by the standard rhythm or the *theka* and each of these parts is made up of both the 'constant' and the 'variable'. It is the 'constant' part of the *cheej*, its 'face', which goes on repeating itself cycle after cycle. The repetition of the strand of notes of which the 'face' is made up, is very essential musically because in its absence the *bandeesh* within the time cycle will not get established and the piece will appear shapeless. It will be an amorphous mass of notes and fail to entertain. It must, however, be remembered that the repetition of the 'face' will appear attractive only when each time it is preceded by a variation in the *upaj* part. The skill of the artist lies in devising *upaj* phrases of varying form, construction and design and following them with the 'constant' on the *sam* beat.

This process must also be understood in a different sense. The variable part contributes to the creation of tension and the constant part signalizes the beginning of resolution. (Complete resolution becomes possible only at the convergence of the 'face' of the *cheej* with the *sam*-beat). Thus the two elements, tension and resolution, make themselves felt in every cycle. In other words, the very texture of music is made up of the tension-resolution duality; they are its warp and woof.

Thus, variability and constancy which contribute to the tension and resolution respectively must together be regarded as constituting the basic principle of musical aesthetics. It is this principle that gives music its form and contributes to its beauty.

We have shown above that the 'variable' part made up of the derivative phrases is, in essence, continuously changeable. Every time the phrases will come with different *swaras*, different embellishments. All these myriad phrases must be woven into each other to form a cohesive pattern. The *cheej*, together with its melodic structure is handed down from generation to generation and the composer who composed it first is sure to have arranged its different parts in a mutually beautifying relationship. Particular care is sure to have been taken with regard to the 'face' which is

sought to be made especially attractive. In respect of it, therefore, the singer's function is more or less confined to giving it body and soul with his voice. (If he is experienced and well-practised he can do this expertly.) But in the *upaj* part he is almost entirely on his own and has to fall back on his own resources of skill and imagination. It is in the *upaj* part that his individual talent as an artist comes into play and that talent will be judged with reference to the richness and variety of the *upaj* part. Here his creativity faces a challenge and meets an opportunity. When we describe a recital as 'below par' or 'monotonous', what has happened is that the variable phrases have not had sufficient variety, they have not been used with imagination and therefore they did not acquire an interesting design. The singer in such cases gets drawn into a lifeless reproduction of phrases taught by his master. Their repetition makes the performance dull. The variable part must come each time with a different slant, a different ornamentation and a different force. Ability to conceive several combinations in succession is not something which one can learn from the guru ; if the guru suggests one combination the disciple must conceive several others independently.

In order to construct *upaj* phrases anew every time the singer uses some devices. He changes the texture of the tonal string in various ways. For instance a string of Sa Re Ga Ma Pa can be rewoven with the production of each note twice :

Sa Sa, Re Re, Ga Ga, Ma Ma, Pa Pa.

Or the notes could be produced thrice or four times. Again, the repetitiveness may not be of a uniform character from note to note ; it could be like :

Sa Sa Sa, Re Re Re, Ga Ga,
and so on. These are relatively simple devices of changing the texture. In a more complex texturing they can be interlocked as in a chain :

Sa Re, Re Ga, Ga Ma, Ma Pa.

With one more twisting of the threads they can be made to appear as follows :

Sa Re Sa Re, Re Ga Re Ga, Ga Ma Ga Ma, Ma Pa Ma Pa.

Further, the letters of the song can be intermixed with these phrases. Similarly they can also be interwoven with the *tans*. The same is true of *bol-tans*. There are thus innumerable devices which it would be tedious to go on recounting. But an idea of how the texture can be altered every time can be obtained from the foregoing.

The significance of the order of the four main parts of *khyal* recital also deserves attention here. The first part consists of the full statement of the song-text with *sthai* and *antra*; the second of *alapi*, the third of *bol-tan* and the fourth of *tan*. These generally follow one another in the order given and experience seems to justify the functional value of this ordering. There is successively greater heightening of the tension as one proceeds from the first part to the last and in this way an aesthetic view-point appears to be embedded in this over-all design. A skilled and experienced singer in addition to following this order in a general way will also employ a mixture of *alapi*, *bol-tan* and *tan* in the few cycles coming at the tail-end of the last part. This sharpens the edge of the tension. In the usual procedure of following the established order of the various parts one tension is usually followed by one resolution in each time cycle. When at the fag end of the recital, however, the *alapi-boltan-tan* sequence is used, successively ascending levels of tension will be established. The sequence of impact will be: tension, higher tension, still higher tension and then resolution. It will be easy to see that attainment of the highest possible degree of tension will be the result of such a procedure.

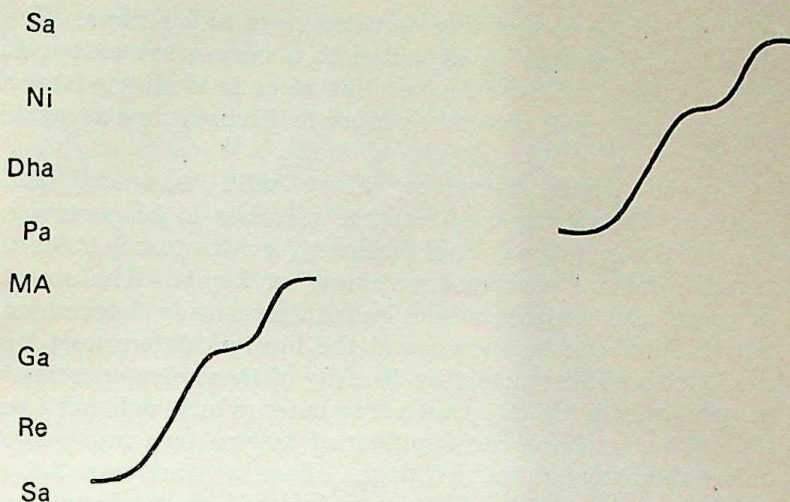
Creation of 'suspense' or 'tension' is tantamount to creation of 'expectation'. The singer stimulates expectation and then fulfils it with 'resolution'. But sometimes it is artistically necessary not to resolve the tension immediately after it has been created. An occasional non-fulfilment of an expectation increases the sense of wonderment and heightens the already accumulated suspense. As note after note falls on the ear the intelligent listener goes on guessing what is coming next. When he has formed an expectation of a certain possible *swara* or *swara-combina-*

tion he gets a pleasant jolt when an entirely unexpected phrase or grace emanates from the singer. For example, if the progression of a certain phrase has been along consecutive notes the listener's natural tendency will be to expect the next succeeding note ; imagine then the surprise that he will experience when the singer sharply swings two or more steps backward to rest on some lower note. It will thus be seen that both fulfilment and non-fulfilment of expectation have room in a musical design. Only one has to use them imaginatively.

It is possible to explain the principle of 'variability' and 'repetition' still further. 'Variation' signifies 'contrast' and every singer to an extent makes an effort to employ aesthetically contrasting phrases. The process consists of juxtaposing notes or note-combinations in such a manner that they stand in a mutually pleasing relationship. If the notes Sa and Re are taken consecutively in a simple, straight-forward manner the effect will not be very interesting. But if Sa is produced with a glide from Pa of the lower octave and then Re appears in a straightforward manner the two will appear more pleasing because of the contrast in the manner of intonation. The contrast can be heightened by use of repetition in either or both of the contrasting elements. For instance one may produce Re with a touch of Ga three times in succession and then intone Sa with a slight *kan* of Ga. This arrangement will strengthen the relationship of contrast. The 'repetition' can be called 'harmony' and harmony is used to heighten the effect of 'contrast'.

The phrases Pa Ni Sa and Sa Ga Ma look contrasting but are in essence similar, because their structure is the same.

These figures look alike because the distance from Sa to Ga is equal to the distance from Pa to Ni and the distance from Ga to Ma is equal to the distance from Ni to Sa. It is like two copies of the same picture hung on two walls of different floors. (Only the picture on the higher floor might look a little brighter because of more light.) There is no universal rule regarding the frequency with which such phrases should be repeated. However, one can broadly say that the frequency should not exceed three. It is possible



that until the third repetition the effect of the phrase goes on rising in view of the succeeding contrast which is to follow. But if it occurs more frequently it will get monotonous unless the listener is a tyro in listening experience. In practice many musicians are seen to repeat such phrases *ad nauseum*. No original ideas occur to them. But this is an indication of the poverty of imagination. Thus 'repetition' or 'harmony' has to be used discriminately.

The same is true of 'contrast', which if pursued beyond a point may become boring in its own way. If even in the variable part variations succeed one another continuously, without a break, the listener gets almost breathless. He gets the feeling that he does not 'understand' this music, he cannot 'digest' it. If 'contrast' is to be felt as 'contrast' it must be judiciously interspersed with 'harmony'. It is then that it will appear pleasing. Styles which show a preponderance of the principle of contrast are more 'difficult'. Analysis of various gharanas from this point of view will show that Kirana does not use the principle of contrast to any marked degree. Its use is more frequent in Agra and much more so in Jaipur. The other gharanas, viz., Gwalior and Indore, discussed later on, will, from this point of view,

be found to lie somewhere between Agra and Kirana. The principle of contrast is exploited to a very great extent in Bade Gulamali Khan's music ; but since it is afflicted by a different malady it would be proper to discuss it in a separate chapter.

On the whole, therefore, along with 'harmony' and 'contrast' the principle of 'balance' also has to be observed. We can therefore say that harmony, contrast and balance together form a comprehensive 'law' or *kayda*. The use of harmony and contrast cannot be mathematically determined but its limit can be shown and the limit is determined by the listener's level of tolerance. Any of these elements must be used only with that much frequency which will not tire the listener and the development of any pattern must stop before the listener's interest flags. These laws are essentially psychological and have been validated by performance experience of centuries.

What precisely happens when the *bandeesh* gets formed ? On a superficial view it appears to be composed of notes and note-combinations ; but it would not do to forget that the note or the *swara* is only the material of the musical art. It is true that this material must be refined, polished and used in a selective manner. But this is not enough, because it still remains only 'material' which has not yet been transformed into 'music'. For the *swara* to achieve musicality, i.e., in order that it acquires significant form, *laya* has to be used. *Laya* is the principle of Time as it gets transformed into music. However refined and polished a *swara* might be its length or duration has to be measured by *laya*. In addition, the swings given to the intonation of the *swara* are also the result of *laya*. The act of producing *kans* which takes only a fraction of a second is also the function of *laya*. The musician decides as to how many *swaras* will be included in a *matra* interval, how the *upaj* part is to be elaborated, and how many cycles of *tal* to take with the help of *laya*. Thus the length and value of the *swara* is determined by *laya* and it is *laya* which gives *swara* its musicality. *Laya*, of course, must be purposively used. It is no use saying that however a *swara* may be produced it

will always have its *laya* or definite time interval. If there is no conscious use of the *laya* element in a recital it will merely be a heap of the raw material of music ; it will not acquire musicality except by chance.

The moral is that the singer must constantly be mindful of every *matra* interval—even its fourths and eighths. A plan must continuously take shape in his mind regarding the *swaras* or their combinations that he would place within the *matra* intervals or their fractions. It is in this sense that music is said to be 'dynamic architecture in tone and time'.

After having thus considered the functions of *swara* and *laya* separately it will be easy to see that every *swara* used in music must be intertwined with *laya*. The medium of music is neither *swara* alone nor *laya* alone but is '*laya*-conditioned *swara*'. It is necessary to look upon *laya*-conditioned *swara* as the basic 'condition' of music. It is, of course, necessary to achieve a balance between the two. In practice, however, the balance is not always accurately struck and one of the two elements is given prominence. The achievement of a fusion of the two is the problem of each *gharana* and each has found its own way to solve it. Some stuck to the *swara* and neglected *laya* ; some clung to *laya* and neglected the tunefulness of the *swara*. Some kept alive the consciousness of the need for achieving a proper balance. It is basically this difference which led to the differences in the formal musical conceptions of different *gharanas*.

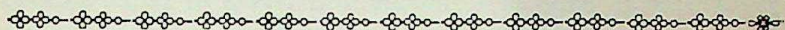
Even among those *gharanas* which achieved a balance further differences in regard to form arose. One kept its design as simple as one made up entirely of straight lines. We may describe this conception as the 'linear' conception of music. The other strove after a more involved, complex kind of pattern and presented a 'curvilinear' conception. Although both these kinds of patterns are essentially artistic, the former would be 'simple' and the latter 'complex'.

In the next few chapters six well-known *gharanas* of Hindustani music which are currently popular are examined in the light of the principles broadly enunciated here.

The discussion upto this point will have shown that the

nature of classical *khyal* music is essentially formal. It must be emphasised that this 'formalism' is not the brain-child of the author. Everything that is called *gayaki* or *bandeesh* has always testified to the existence of formalism in music. Only the musicians have been talking in a different language. When they speak of *gayaki* or *bandeesh* there is little doubt that what they have in mind is the formal organization of a musical piece. Musicians and connoisseurs have always accorded the highest value to *gayakis* which showed perfectness of form and at the same time achieved subtlety and complexity in its internal design. The laws that have been outlined above have long been practised by musicians in their performances. Only, since they were *performing* artists they never felt the need of articulating them.

5 : Two Gharanas at the Two Ends



We have earlier observed that every gharana has its origin in the distinctive quality of the voice of its founder and that it is this quality which broadly determines his style and that of the gharana. Abdul Karim Khan found *alapi* easier because of the pointedness of his voice. This pointedness of voice made his music exceptionally delightful and *alapi* became for him and his followers a basic article of faith. The naturally pointed voice used to be further sharpened by Abdul Karim Khan by resorting to constriction of his wind-pipe while singing. Because of the sharpness thus acquired he could produce the subtlest variations of *swaras*. He himself revelled in this type of *swara*-oriented music and delighted his listeners with the sweetness of his voice. His intonation acted like an anaesthetic under whose spell the listener ignored the shortcoming of his style. The *swara*-intonation was cultivated as a prized possession, the be-all and end-all of music, and the *laya* element was, to a large extent, sidetracked. He seemed to have pledged himself to success through the element of *swara* alone and almost entirely redeemed his pledge. Critics complained that his style lacked a formal structure and proportionality, that it was devoid of rhythm-play, *bol-tan* and general discipline, that it did not exploit the principle of dramatic contrasts, that on the whole it was dull, monotonous, and so on.

Our purpose here is not to evaluate the art of individual artists or of their gharanas or the opinions of the critics. The point we want to emphasise is that the revered Khan-saheb and his disciples deliberately underrated every musical element except the purity of the *swara* and carried it to such perfection that to them it became the very essence of the musical art. Adherents of the gharana proudly say, "*Tal gaya to bal gaya, lekin sur gaya to sir gaya.*" ("You miss a trifle if you miss *tal*, but if you miss *swara* you miss all.") Somewhat one-sided as it was, the Abdul Karim Khan style became extremely popular with listeners and gathered round itself a large band of followers. In terms of fame, success in concerts and the number of adherents it did not compare unfavourably with other gharanas.

The Agra gharana, on the other hand, presents a marked contrast to the Abdul Karim gharana. This gharana was founded more than a hundred years ago by Ghagge Khudabaksh. Another luminary belonging to this gharana was the late Naththan Khan. These stalwarts have not been heard by anybody living today. The one whom many of us were privileged to hear and can without effort recall was the late Faiyyaz Khan, but whether he belonged to the Agra or the "Rangeele" gharana is a matter of controversy. Present-day followers of this tradition appear to adopt a style which is at the opposite extreme of that of Abdul Karim. Connoisseurs are agreed that the style of Vilayat Hussein Khan, the recently departed leader of the Agra gharana, possessed all the qualities which were conspicuous by their absence in that of Abdul Karim Khan. It had neatness and a beautifully proportioned form, it used *bol-tan*, dramatic contrasts and rhythm-play. All the musicians belonging to the Agra tradition are extremely rhythm-conscious. They will never miss the *tal* or stray from the tempo however expert and intricate the *tabla* accompaniment. Their understanding of the *rag* form is commendable and their rendering of a *rag* never even for a moment departs from the rigid observance of the rules enjoined upon the singer by orthodox tradition. But they exaggerated the importance of discipline and order and ignored values connected with the *swara*—its

sweetness, smoothness and delicate artistry of tonal nuances.*

The moral of this discussion is that the Kirana singers highlighted one element of music while the Agra singers highlighted the other. Both gharanas, however, rose and prospered, gained following, attracted audiences and won recognition in almost equal measure. Both attracted adverse criticism for their respective deficiencies. And yet, on the whole, both did well professionally.

The above discussion incidentally helps us to answer a subsidiary question. What is the theoretical limit to the number of gharanas? In other words, how many distinctive 'styles' of music can come into being? If we draw a straight line with *swara*-oriented music at the one end and *laya*-oriented music at the other, the length of the line will contain all possible combinations of *swara* and *laya*. The style of each singer will differ in accordance with the quality of his voice. The proportions in which *swara* and *laya* are combined will differ. But the differences in the styles of individual singers will be so small as to be almost unnoticeable.

In theory the musical style of each individual will be different and will be embryonically a different gharana. But unless there is a clearly recognisable difference between one style and another the audience will never notice it. Thus, if we consider "distinctiveness" as the decisive factor the number of styles or gharanas on our spectrum will be drastically reduced. It is because of this that the number of present day gharanas is so small as to be counted on one's fingers. (There is, of course, room for more.)

Every gharana has its critics as well as admirers. The critics we are considering here are the knowledgeable persons who are musicians in their own right. Their criti-

* There is no evidence to suggest that the founders of the Agra gharana undervalued the *swara* as much as their present day followers do. Even in respect of Vilayat Hussein Khān it is said that the neglect of *swara* in him was a result of being deprived of training under his father Naththan Khan who died when Vilayat Hussein was very young.

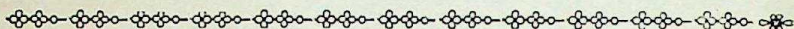
cism, we must presume, is substantially correct. But then we must not be guided purely by what they say. Although they criticised these performances sharply they never missed the opportunity to avail themselves of the pleasure the performers, subjected to such criticism, did provide. It would be more correct to say that the critics were unable to avoid the temptation to listen to them. This would mean that the two styles at the two extremes offered at least a minimum of aesthetic pleasure which held the attention of even the sharpest of critics. This much about the critics. The lay listeners, on the other hand, were more than satisfied when they were assured entertainment which the gharanas at the two extremes provided them in abundance.

This spectacle is no doubt a little intriguing. It seems strange that the neglect of the *swara* should not mar the entertainment value of the exposition. Are not the Kirana artists right in emphasising the *swara*? And if they are, how can the listeners take kindly to Agra? Why do they not boycott it altogether? But the facts of the musical world are otherwise. The reason is that the principle of *laya* is also an equally powerful element and its accentuation also can assure ample artistic satisfaction. *Swara* is the principle of 'repose', *laya*, that of 'motion' and the principle of motion too does possess the potentiality to move and delight. It has been demonstrated by artists like Nanasahab Panse of former times and Khan Saheb Thirakawa of the present day that even playing on the single-toned *mridang* or *tabla* can hold the audiences spellbound for hours. But this is an extreme example. A concert of vocal music will always be more entertaining and delightful because of the *swara* element than merely the play on a percussion-instrument. 'Motion' is an all-pervading principle in the human and non-human world and the Agra singers, of the present day at least, have given it an extraordinarily high place in their music. 'Motion' alone can give dynamism to music and keep atmosphere in the concert hall keen, exhilarating and playful. Its absence will make it dull and tedious. The only means available to the artist for creating such dynamism is *laya*.

Another reason why both the extremes provided minimum aesthetic satisfaction is that each of them, although it emphasised only one element, did not completely sacrifice the other. *Swara*-oriented music, though carried to an extreme, always retains a measure of rhythm-play and rhythm-oriented music also does preserve a modicum of tunefulness. In other words, Kirana does possess the minimum of rhythm-play and Agra, the minimum of tonal accuracy to satisfy the listeners. The fact is that in order to function within the limits of entertainment, a style, even if it carries one element to the extreme, cannot completely do away with the other. *Swara* and *laya* are the integral parts of any music worth the name and one cannot proceed far without a minimum of the other. Only their proportions can be varied.

A generalization then becomes possible that any musical style which guarantees the minimum artistic level of any one of the two elements, i.e., fits into the spectrum described earlier, is appreciated by the music lovers. They can tolerate a degree of neglect of *laya*, given a sufficiently artistic elaboration of *swara*, and *vice versa*. The range between the two extreme ends of our imaginary line is indicative of the "artistic tolerance" of the listener. When he hears a piece of music which accentuates only one of the elements and still finds it enjoyable, his "artistic suspension of dislike" may be said to be in operation.

6 : Gharanas of the Golden Mean



In the previous chapter we referred to an imaginary line with the *swara*-oriented style at the one end and the *laya*-oriented style at the other and concluded that the ends of the line indicated the limits of 'artistic tolerance' shown by the listeners. However, although the listener tolerates the performances of these two styles, and even enjoys them, there is no doubt that his appreciative faculty is subjected to some strain. Although both the styles, as explained earlier, assure a minimum degree of artistic pleasure, the listener does get a sense of having missed something. A faint discomfort nags his mind. As long as the concert is on he endures the uneasiness since he does not want to be deprived of whatever delight it has to offer. But as soon as the concert is over, or sometimes even in the midst of it, he is apt to give vent to his dissatisfaction in a whispered aside to his fellow-listeners. When one of the elements of *swara* and *laya* is being sought to be perfected the deficiencies of the other to that extent do not obtrude on the listener's consciousness and do not interfere with his attention. Nevertheless, it is true that he has to make allowances and permit himself less than thorough-going pleasure. He has to keep his distaste or dislike suspended. That is why earlier we used the phrase, 'artistic suspension of dislikes'. But it is necessary to note that the dislike is only 'suspended' for the time being and not 'banished'.

Is there a style that strikes the golden mean? If there is one, what does it exactly achieve? Does it give promise of a fuller enjoyment? Is there evidence to suggest that it does? The style which answers the first question in the affirmative is the 'Alladiya Khan' or 'Jaipur' style.*

This gharana has devoted conscious thought to the achievement of a fusion of *swara* and *laya*. It never considered either the *swara* or the *laya* as its only, or even prominent, medium. Its accepted medium was '*swara* conditioned by *laya*' or '*laya* conditioned by *swara*'. It eschewed one-sided dependence on either of the two elements. It never used a *swara* without processing it with *laya*, nor did it use *laya* without being blended overtly or covertly with the *swara* in its correct intonation. We shall therefore say that its medium is '*laya*-conditioned *swara*'.

It is necessary to understand that this achievement is not as easy as it might appear on the surface. The cultivation of expertise in either *swara* or *laya* taken singly may, in itself, require years of practice. Adbul Karim Khan spent a lifetime in the cultivation of the *swara*. Expertise in *laya* also requires an effort spread over an extensive period of time. Imagine then the amount of effort and skill needed to achieve proficiency in both separately and in combination. The medium that is finally fashioned is not a summation of the two expertises but a chemical compound made up of the two elements taken in equal measure. In accomplishing this the artist has to traverse a difficult path. It is also, in a way, a treacherous path. When *swara* is being pursued, *laya* might slip through one's fingers; when *laya* is being sought after *swara* might elude one's grasp. Attempting to integrate the expertise in both may turn out in many cases to be as futile as running after a mirage. This is the reason why an

* Alladiya Khan's family originally belonged to a place called 'Atroli' near Aligarh and sometimes the gharana is therefore called 'Atroli' gharana. Later his ancestors migrated to a place named 'Uniyara' near Jaipur. The Khansaheb, too modest to name his gharana after himself, named it after the place to which he belonged. In this book his style is identified by the name 'Jaipur' gharana.

artist of this gharana who is insufficiently practised usually fares ill compared to an artist of another gharana who has put in an equal amount of effort. Moreover, there is always the danger that a disproportionate accent on either the *swara* or the *laya* element would make the style resemble Kirana or Agra and lose its identity. Thus there are many pitfalls. But one who has traversed the arduous road and achieved mastery over the amalgam of *swara* and *laya* has really mastered the key to musical excellence.

The principal of 'equiproportional fusion' (as we might call it now) may also be used as one criterion for ranking works of musical art. An artist will certainly be great in the degree in which he has mastered the secret of this alchemy and also acquired proficiency in intricate patterning. It is not necessary for the artist to wait for the judgement of the listening public; he can himself find out how far he has progressed towards the equiproportional fusion of *swara* and *laya* and where precisely he stands. Indeed, no one need bring this to his notice.

In the Alladiya Khan or Jaipur style such an integration of *swara* and *laya* is achieved. At least an attempt is consciously made to achieve it fully. Not all succeed in this, but among the living practitioners of this style the names of Mogubai Kurdikar and Kesarbai Kerkar deserve special mention.

What equiproportionality does for the listener can be demonstrated with an example which will be easily understood by, and carry conviction with, even the lay listener. The example is that of Narayanrao Rajhans, otherwise known as Bal Gandharva. Those who have not heard him at the height of his powers must consider themselves unfortunate. It may seem an exaggeration, but it is a fact that he reigned like an uncrowned monarch in the musical world of Maharashtra both on and off the stage for over forty years. What was the secret of his great power? His special field was stage music, and by its very nature it placed strict limits on his artistry. He never claimed, even in his unconscious thought, authority in the field of classical music. Therefore, the question of establishing his greatness in that

sphere of music is irrelevant. But the way in which he nurtured stage music made even the classical singers acknowledge his greatness, and learn from him a thing or two. Those who were proud of the correctness of their intonation never found Bal Gandharva's intonation wanting; those who set high store by *laya*-expertise never found fault with his adeptness. He enraptured alike protagonists of vastly different styles of music. The secret of his truly fantastic success lay in his faculty of combining *swara* and *laya* in proper proportions. He lacked that peculiarly seasoned quality of voice which comes only through long practice in the classical tradition. He sometimes purposely violated the purity of the *rag*. His exposition was circumscribed by the natural limitations of medium and fast tempos. And his music was naturally subservient to the literary content of the stage songs that he sang. For all these reasons he would himself decline the honour of being placed among the masters of classical art. But within the narrow field thus marked out for himself he did achieve a grand synthesis of *swara* and *laya* which has no equal in the entire history of Marathi stage-music. And that is why his place among musicians will remain assured forever.

What the great Bal Gandharva did for stage music, Alladiya Khan did for classical music. His canvas was, of course, much larger. His accustomed tempo was slower not only as compared to that of stage music but also as compared to the tempo of any other gharana in classical music. In natural sweetness his voice compared unfavourably with that of many singers, not to mention that of Bal Gandharva. And yet he succeeded in giving birth to a new style and founding a new gharana inspite of these limitations.

Was there any other style which also struck the golden mean? Everything has its source somewhere in one form or another and in this case the origin of Alladiya Khan style happens to be the 'Gwalior' gharana. This might cause surprise to many; so some explanation is in order.

In the biography of Alladiya Khan there is an interesting piece of information which tells us that he was greatly influenced by Mubarakalli Khan. "The swing and playfulness

of our rhythm and the complexity of patterns in our *alapi* and *tans* which you people so admire is nothing compared to the style of Mubarakalli Khan," he used to say. That he could not study under Mubarakalli Khan was a matter of life-long regret to him. He also used to say, "the complexity of patterns that you find in my style is there because I try to recollect and sing his style." This Mubarakalli Khan was the illegitimate son of Bade Mohammad Khan, the founder of the Gwalior tradition. (It was this Mohammad Khan whom the famous pair, Haddu Khan and Hassu Khan, eaves-dropped while he sang, practised in secret as the story goes, and became such masters that they gave new life and vigour to the Gwalior style). Alladiya Khan's father Ahmed Khan, uncle Jahangir Khan and cousin Daulat Khan, were all first rate artists and Alladiya Khan had a great deal of training at home under uncle Jahangir Khan. But the special characteristics of his style—i.e., the fusion of *swara* and *laya* and tonal complexity—which later on became the distinguishing features of his gharana must be deemed to have originated from Mubarakalli Khan.

It is customary now-a-days to deprecate Gwalior style of singing. It is true that for the last many years this gharana has not produced any great artist. But it must not be forgotten that the Haddu Khan-Hassu Khan pair, Bala Guruji, Shankar Pandit, Eknath Pandit, Baba Deekshit, Nissar Hussein Khan (guru of the late Vazebuwa), Vazebuwa, Rahimat Khan, Balkrishnabuwa Ichalkaranjikar (who popularised North Indian *khyal* music in Maharashtra), his teacher Vasudeobuwa Joshi, Vasudeobuwa's son Bhayya-saheb, Pandit Vishnu Digambar, Faizmahammad Khan (first guru of Bhaskarbuwa Bakhale), Anant Manohar Joshi, Mirashibuwa—all these belonged to the Gwalior gharana. Nor is this all. It is this gharana which originally gave rise to a number of distinct styles. Ghagge Khudabux initially received training in Gwalior style and founded the Agra gharana which has prospered for over one hundred and twenty-five years now. Jaipur is another style mentioned before. And in general many of the extant varieties of style in one way or another can be shown to have sprung from

Gwalior. It can thus truly be called the fountainhead of gharanas. Today this gharana is all but in shambles but that should not blind us to its historical contribution.

If the Alladiya Khan style originated with Gwalior how do the two differ from each other?

It does appear that the Gwalior style, too, achieved an amalgam of *swara* and *laya*. Our generation has not heard any of the stalwarts of the Gwalior gharana except Vaze-buwa and Anant Manohar Joshi. The statement, therefore, is based on oral accounts given by senior musicians, some scrappy published material and inferences arising from these. The following discussion, too, mainly makes use of such indirect evidence.

In order to understand the distinctive features of the two styles some analysis of the Gwalior style is necessary. The hall-mark of the Gwalior style was its lucidity and simplicity. It lacked complexity of *swara* patterns and intricate workmanship in them. It therefore became easy to understand and could unfailingly please the uninitiated listener. The normal tempo of Gwalior was the medium tempo, slightly faster than the Jaipur tempo. Medium tempo affords lesser scope for subtleties of *swara* patterns which can be understood and appreciated only on the basis of prior knowledge or experience of the intricacies of musical art. The relics of Gwalior's *bol-tan* as found today suggest that it lacked polish. Its *tan* was linear, studded with *gamaks* and aimed at covering all the three registers. I would therefore call it the 'straight line' or 'linear' style.

The Alladiya Khan style, on the other hand, has a great subtlety and complexity. Its phrases are generally wavy and full of involutions. It has almost perfected the technique of linking one note with another while at the same time keeping the character of the two clearly distinct from each other. Its tempo is extremely slow and the progress of its melody from one point to another is marked with a continuous rhythmic swing. It would play with the rhythm not only on the *matra* strokes but also at or between their quarters or one-eighths. It carefully designs the placement of *swaras* in such a manner that one heightens the beauty

of another either by providing a background or standing markedly against the background provided by a preceding *swara*. For instance, it might place a special accent on a *swara* unexpectedly and heighten its effect; or it might sustain a single *swara* for a longer duration of time in the midst of a fast and complicated *tan* and make the listener expectant about the next; or it might take a soundless pause between the notes to heighten their contrast. Thus it packs a lot of meaning into merely silent intervals. In the internal structure of an *alap*, *tan* or a *bol-tan* it goes on varying the *swara* patterns from moment to moment and thus avoids repetitive monotony so frequently met with in other styles. This gharana has thus bestowed minute thought on a number of artistic devices and incorporated them into its style.

What we have said so far describes the building up of a portion of the melody in a single rhythmic cycle. The purpose of such arrangement is invariably to bring into focus a single *swara* or a single bunch of *swaras*. But this process does not stop at one cycle but goes on cycle after cycle till the end of the piece. And while this is being done no harm results to the attractiveness with which the words of the refrain of the *cheej* appear and reappear at the *sam* beat. In this manner a new tension is built up every few seconds to be resolved at the *sam* beat. All separate *avartanas*, again, are arranged in such a manner that the level of tension in each successive *avartana* goes on rising, reaching its climax in the last *avartana* and being resolved in its entirety with the last *sam* beat, which concludes the piece. It will thus be observed that this gharana has given a great deal of attention to the principle of 'design' worked out in detail. Fox Strangways, in his *Music of Hindostan*, said that "an Indian musician stops only when he has sung enough". The implication is that in Indian musical recitals there is no over-all plan, no notion of an organic construction and therefore no inevitable end. Jaipur style is the most fitting answer to this criticism. Other styles, too, do follow a plan in varying degrees and of various kinds. But Strangways seems to have missed it.

It is necessary to note again that the core, the central

principle, of this style is '*laya*-conditioned *swara*'. *Laya* continuously supplies a delightful swing to the *swara* patterns. This constancy of the swing coupled with complexity of structure is the principal characteristic of this gharana. It is in this sense that it can be styled 'curvilinear'. It is for this reason that in spite of great complexity and subtlety the style manifests tenderness of *swara* on the one hand and playfulness of *laya* on the other.

But all greatness is destined to fall short of perfection. While it mastered a *laya*-tempered *swara* and achieved tenderness, playfulness and rhythmic swing, this style became so complex and high-brow that the comprehension of its beauty needed a great deal of prior preparation and study on the part of the listener. It invariably goes over the heads of lay listeners. It is for this reason that Alladiya Khan's contemporaries nicknamed him "Avghad-Das" (Devotee of the Difficult). This style does not reveal its secret and does not give complete aesthetic satisfaction to one who has not had some amount of training or listening experience. In this sense it is a style for the musician-listeners. Just as the Reserve Bank is a bank for the bankers, the Jaipur music is a musical bank for the musicians. In this sense it is 'truly classical'. It is accessible only to a few. But this is inevitable and hardly a fact to be regretted.

7 : Patiala and Bade Gulamali Khan

It is now necessary to discuss two other gharanas in relation to the imaginary line we considered in the two previous chapters and see where they fit in. One is the 'Patiala' gharana of Bade Gulamali Khan, the other the 'Indore' gharana of Amir Khan. In this chapter we shall take up the Patiala gharana for consideration.

Patiala will have to be assigned a place roughly midway between Jaipur and Kirana.

Upto a point Bade Gulamali did accomplish a blend of *swara* and *laya*. He did not achieve the ideal balance of Alladiya Khan; but at the same time cared for *laya* a good deal more than the representatives of Kirana. It is for this reason that this gharana's place has been shown midway between the two. However, this description is too meagre to sum up the style in its entirety. Bade Gulamali and his style make such simplification impossible. Gulamali was a sorcerer. He was also a riddle. The questions his style raised are fundamental. His recitals enthralled his audiences; they also created doubts and apprehensions about the future of Hindustani music.

It must be admitted that after Abdul Karim Khan no other singer except Bade Gulamali exhibited the correctness of intonation with such fidelity. He was free from the Kirana blemish of nasal intonation. His manner of voice production was so satisfying as to be almost ideal. His voice had a

range which covered the three octaves and operated with equal ease in all the three. Moreover the voice was deliciously sweet. It was bright, silk-soft and had the pleasantness of a moonlit sky. It was a faultless voice. Deodhar's study of voice-culture is deep and consequently he can point to the voice-defects of many a musician. But Gulamali passed his stringent tests with cent per cent marks. He had practised long and laboriously to achieve this flawlessness.* His voice, in the lower octave, had the brilliance of the resonating shadja string of the *tanpura*. In the middle octave it reminded one of the deep-toned notes of an organ. It has been said that vocal music succeeds to the extent it approaches the just intonation of a stringed instrument. The proof was found in Gulamali. Gulamali's forefathers, like those of Abdul Karim, were instrumentalists. Thus the fascination for the string was common to both. However, Gulamali's voice was more sensual, whereas Abdul Karim's attracted one more by its spiritual quality.

This much about the voice and its qualities. Compared to Kirana Gulamali allowed greater scope to rhythm-play in which he had a considerable virtuosity. *Bol*-element was relatively abundant in his music. Again, as compared to Abdul Karim Khan *bol-tans* figured more prominently in his recitals. *Alapi* was tastefully done and *tans* had a spectacular flourish. Moreover his voice was at home in any tempo. In very slow tempo its *phirat* proceeded in a *gamak*-like manner; in medium tempo it adjusted itself perfectly; in the fast tempo it could itself become very fast. Nor is this all. In very slow tempo he could produce very fast revolutions and in fast tempo extremely slow revolutions. A voice which easily moved in any tempo was a special gift of the Creator to Gulamali.

We have discussed so far the natural sweetness of Gulamali's voice, its brilliance and resonance, its nimbleness, its purity and its perfect adaptability to rhythm-play. In other words the discussion embraced both *swara* and *laya*.

* For a full account, see B. R. Deodhar, "Khansaheb Bade Gulamali Khan", *Sangeet Kala Vihar*, June 1949.

Reference also must be made to Gulamali's deeply emotional nature and his sensitivity to things of beauty. Anyone who came into contact with him was impressed by this dual quality of his personality. He had plumbed the depths of human emotions and experienced their infinite variety. He was specially responsive to the varied beauty of Nature.

All artists, in varying degrees, are emotional and particularly alive to human joys and sufferings. Gulamali, however, was in a class by himself. His sensitivity was sharper and the breadth of his emotional universe larger than that of any other artist. Even a small event of emotional value left a deep impress on his mind and this did not escape an observer's notice either. It is said that Art expresses the emotional life of the artist. Never was this truer than in the case of Gulamali Khan.

He possessed a passion for expressing in music his deeply felt experiences of Nature's variegated charm. This faculty of his merits particular mention. There is a good deal of evidence to prove this in Deodhar's article referred to above. A sight of the setting sun at the Bombay sea beach put him in the mood of a lover yearning for his beloved the livelong night. (Alternately it aroused in him compassion for the lonely tramp looking for shelter for the night.) It was his theory (which he explained to Prof. Deodhar) that the *rag* 'Marwa' must have originated in some such longing struggling for expression. Deodhar gives another example in the same article which may usefully be reproduced.

"Khansaheb says, 'all the objects in this world are full of beauty and I strive to give expression in musical form to everything that attracts my attention. When I am sitting by the bank of a river or on open ground on an evening I see the birds flying in the sky. Their flight, the perfect freedom with which they move hither and thither, their capers, their quick upward dartings and leisurely returns to the trees—how I like all this. I begin to think up ways of expressing all these actions faithfully in music. I flash a *tan* upto the *pancham* of the upper octave and descend spiralling my voice round, back to the tonic Sa."

Here is another example from Deodhar. The time was 2 o'clock in the afternoon during heavy July downpour of Bombay and the place, Bombay's Marine Drive. The rough sea was dashing against the parapet walls and gigantic water spouts rose thirty or forty feet high. Khansaheb remembered the *rag* Miya-Malhar and said, "Deodharsaab, this is a wonderful time and a wonderful place for practice. Come." And Khansaheb started. As wave after wave dashed against the wall and jumped up high overhead, Khansaheb's *tans* leapt up with equal force and speed and descended with the down-coming masses of water. Waves went up in single jets but broke into cascades while coming down. Khansaheb's *tans* traced the same pattern. If the force of the *tan* did not match the force of the wave Khansaheb, with an impatient gesture, started all over again. This went on for quite three quarters of an hour."

One more example. Deodhar, seeing Gulamali following an eighteen-year old girl one evening reminded him of his previous night's talk about the importance of celibacy to a singer. The dialogue went somewhat as follows :

DEODHAR : Khansaheb, only yesterday you were talking about celibacy but now you seem to have been bowled over by a girl !

GULAMALI : Deodharji, you have little idea of what I see in that girl. Look at her beauty. How great must be the Creator who created such a form ! She has attracted the attention of all onlookers but she herself is singularly unconscious of this. Look at her gait and the graceful movements of her arms and neck ! Come, I shall sing to you what I have seen.

Deodhar continues, "We came to the Music School and Khansaheb began to sing a *thumri*. He elaborated it in such a manner that the loveliness of the girl was entirely reflected in that piece."

Bade Gulamali's music contained such varied elements, including his special eye for beauty, that even a single one of them would have taken him to great heights. Would one be far wrong in expecting in him a manifold excellence as

a result of all the qualities just described? But alas, this did not happen. His greatness remains a matter of controversy. His music enthralled his listeners and earned their applause. He was easily the most popular among musicians of his day. Although all this is to be acknowledged, a question mark still surrounds him. With all his riches his style is not considered unquestionably superior to that of other gharanas. Why should this be so? That followers of different gharanas consider their own gharana as the supreme one and therefore Gulamali is not given his due, is not a satisfactory answer. Let us, therefore, discuss the question in some detail.

Gifted with native endowments and ceaseless practice Gulamali could handle any form of music with equal ease. His *thumri*-singing was his speciality and his high place among *thumri*-singers is not contested by connoisseurs. He also sang lyrics and folk-songs and made them highly delightful. He had a particular fancy for folk-music and we know on Deodhar's testimony that he knew by heart many Nepali, Sindhi, Purabi and Kashmiri folk-songs; he also tuned in to Arab and Iranian musical broadcasts for hours on end. Gulamali called himself 'Sab-rang' ('full of all colours') and this name which he had chosen for himself was singularly apt. He collected 'rang' ('colour') from wherever he found it and assimilated it into himself.

It is precisely here, I think, that something went wrong. He mixed so many 'colours' with his *khyal* that it lost its peculiar identity, its essential *khyal*-ness. The evidence is to be found in Deodhar's article. To quote:

"Because of our friendship I once made bold to tell him, 'Khansaheb, your music lacks order. You do *alapi* for some time, then go into notation-singing (*sargam*), then switch on to *tans* and come back to *alapi* again. Other musicians therefore complain that your music is un-gharanalike.' Khansaheb listened and said to me, 'I shall answer this charge only by singing. Listen to this Darbari.' He then rendered Darbari in such a manner for about an hour that I did not find the least disorderliness in his presentation. For the first twenty minutes he did *alapi* in such a sustained

manner that the listener would not imagine that he was also capable of *tans*. He took only behelavas with *meend*: not a single *murki* nor even a small *tan* of two or three notes. Then he entered the *bol* part and ended with *gamak tans* which boomed like canon-fire. 'Why don't you always sing thus?' He answered my question by saying, 'It is not everywhere that one comes across listeners like you. I am a Punjabi and the general impression is that I employ the Punjabi graces (*harkats*) effectively and also excel in notation-singing. I am also known for my *tans*. If I sing *alapi* in the manner in which I did now I can read the disapproving expression on the faces of the listeners, suggesting: 'Alas, why is this Gulamali cooing like a dove? We came in the expectation of some fireworks, *tans* and Punjabi graces and the fellow is wasting his time in *alapi*'. When I realize this my concentration fails me and I begin to sing the way they want. Deodharsaab, my presentation is sometimes disorderly as you say but although I know this I cannot curb my mind'."

I should be pardoned for quoting this rather longish but very important extract. The point is so important that even Deodhar felt uneasy and clearly questioned Gulamali about it. Fortunately Gulamali candidly owned up his lack of discipline.

Nobody ever questioned Khansaheb's great prowess in classical music. But the moral of the story related above is that he fell a prey to undisciplined singing because he wanted to please his audiences. He thought he must please them in this manner, because they were supposed to have specific expectations from him. These audiences are mainly composed of the thousands who habitually crowd the auditoriums of musical festivals these days and whose appreciation of music is at best superficial. But the whole question is, who created these audience-expectations? The answer is, Gulamali himself. It is he who revelled in titillating their peculiar appetite and earning their cheap applause. This is the vicious circle. How one wishes Gulamali had preserved intact his artistic integrity and thereby trained his listeners in a higher taste! But, per-

haps, that would have been against the trend of the times !

Gulamali gave great promise and raised high expectations. But rather than elevating the taste of the lay audiences he stooped down to their level and depreciated his own art. Therein lay a great disappointment.

Gulamali's malleable voice could produce a variety of striking effects which held the audience spellbound. Graces, tricks, unexpected note-combinations do have their place in music. But their character, in classical music, must be distinguished from those of the ordinary variety. These effects must flow from the basic mood of the *rag*. Moreover, in order that they produce their proper impact a certain technique has to be followed. Tension created by one effect must resolve before another takes its place. It is only thus that an 'effect' appears as an 'effect'. With Gulamali the way was different. Before one effect had had time to resolve itself, another followed and still another and it went on and on like that. This is how the *alapi-sargam-tan-alapi* mixture described by Deodhar used to get concocted. It is precisely because of this that the connoisseur got annoyed. In Gulamali a mercurial temperament coupled with a perfectly pliant voice produced a run-away kind of music. It carried the singer himself off his feet. The voice drove Gulamali Khan, not Gulamali Khan the voice.

Such acrobatics are not merely the sign of the times ; they are the new religion. And this religion thrives today even after Gulamali has departed. Therefore further thought must be given to this subject.

Earlier, examples have been given of Khansaheb's fondness for rendering scenic beauty and variety into music. This weakness for pictorial representation is part of the larger philosophy of what may be termed 'spectacularism'. Thus the attempt at translating sunset into Marwa, surging waters into Miya Malhar, female beauty into a *thumri* and the flight of a bird into a *tan* gliding from the *pancham* of the higher octave to the *sadja* of the middle octave. What is one trying to accomplish here ? Is music basically capable of representation beyond pointing to surface similarities ? Is not the function of music confused here with that of other arts ?

Each *rag* contains, in nuclear form, a bunch of *swaras* in which its essential mood resides. This nucleus or 'seed-form' is to be nurtured and developed. The singer's imagination and spontaneity is to be subjected to the control of this basic element. It is an unflinching concentration on this value that makes for a disciplined play of the artist's imagination, generates subsidiary phrases which glow in their beauty and vanish in time for the next to take their place. That basic nucleus is the seed from out of which a sapling grows, eventually to be crowned with magnificent foliage, flower and fruit. If the ornamentation, on the other hand, originates in an external source, i.e., if it arises out of an intention to dazzle the listener it appears out of place. The music will not then have an uninterrupted flow and an integrated satisfying form. It will lack naturalness.

Things happened in Gulamali's music which had an extraneous source. His elaborations and flourishes did not originate in the nuclear form but outside it, in the anticipated applause of the audience. This destroyed the possibility of the smooth unfolding of the mood of the *rag*. This does not mean that Gulamali deviated from the tonal purity of the *rag*. It is far from my intention to suggest that. The point is that he was given to catchy theatricalness which marred the integrity of his performance.

This same point, in a slightly different context is made by Susanne Langer in her *Feeling and Form* (pp. 145-46).

"It also means that the instrumentalist as well as the singer has a psychologically sensitive medium at his disposal ; so the values and dangers of personal feeling are the same for one as for the other. As long as personal feeling is concentrated on the musical content, i.e., the significance of the piece, it is the very nerve and 'drive' of the artist's work. It is the dynamism which makes him create the audible symbol in the way that seems to him clearest, most fully perceivable, most impressive. This is intense conception, which works for the utmost power of musical expression. Every tension and movement in the frame of created time seems like a personal emotion, but one that lives apart from the concerns of the actual day.

"If, on the other hand, the player lets his own need for some emotional catharsis make the music simply his outlet, he is likely to play passionately with exciting dynamics, but the work will lack intensity because its expressive forms are inarticulate and blurred. The performance is a symptom of emotion and like all such symptoms, laughter, tears, trembling, it is contagious for the moment; but no one carries anything away from such a personal exhibition, because passage after passage of the composition, deriving logically from a central movement has been cut short of its natural completion and adapted to convey a new and extraneous feeling." (Italics added).

Further discussion would be redundant. The principle enunciated in the above passage is the one that has been honoured by every gharana and scrupulously observed in performances. Gulamali failed in this. But surprisingly into his *thumri*-singing he did not import his tonal juggleries and this is why his supremacy among *thumri*-singers has remained unquestioned. Other gharanas treated the *thumri* as an inferior form and established their supremacy in the sphere of *khyal*. But such preferences are matters of temperament and need neither be extolled nor deprecated. Gulamali established his supremacy in the sphere of *thumri*, and it can be said without fear of contradiction that his *thumri* is a precious gift to Indian music from a house of *khyaliyas*.

In the context of 'spectacularism', I have mentioned in this chapter only Gulamali, but there are many who have committed the same sin. In fact most of the vocalists and instrumentalists of today have fallen a prey to this temptation. Great artists like Ravi Shankar (the sitarist), Ali Akbar (the sarodist), Vilayat Khan (the sitarist)—all share the fault. Others follow their example. Still Gulamali's name must be put at the top of the list because he was the seniormost and the most respected among artists of his day.

It was indicated earlier that Gulamali's music raises a very fundamental question regarding the future of Indian music. Large multitudes of people throng to the recitals of many artists today. For these artists, achievement of flashy,

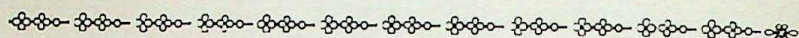
spectacular effects has taken the place of sustained unfolding of the mood of the *rag*. About a decade or two ago audiences ordinarily numbered two to three hundred for any musical programme and by and large they were selective. Today's audiences have to be counted in ten times that figure. Sometimes they cross the five thousand mark. On a superficial view one would feel elated at this. But the danger is that in an attempt to cater to the supposed musical needs of numbers the artists begin to indulge in pyrotechnics and devalue their art.

This means that our music, nurtured in a more or less cloistered chamber tradition until now, loses its character in large gatherings. The new question that has arisen is, therefore, how do we entertain the crowds without lowering the high standards of Indian music? It is difficult to say what the shape of things to come will be or how artists will meet the emerging situations. This question persistently nags the minds of those who care for the preservation of our musical standards.

This discussion will have by now shown how Culamali's music paid scant attention to the principle of 'form' or *bandeesh*. The pre-requisite of a successful *bandeesh* is close and continuous attention to *tal*-beats and even very small fractions of their intervals. In each *tal* cycle an integrated form must take shape, and a chain must be fashioned of such cycles, each surpassing the preceding one in artistic appeal. But Khansaheb's voice had so many qualities that he did not feel happy unless he exploited every one of them. The principle of organisation was thus thrown to the winds. Khansaheb did show a surprising amount of self-control when he sang to Deodhar. But this must be considered exceptional. Normally such discipline was alien to his nature. Such uncontrolled exercise of voice is foreign to the spirit of classicism.

This does not detract from the fact that Gulamali did invent new idioms and made the repertoire of music richer. He definitely extended its horizon. But the charge that he did not normally produce an integral effect in his recitals remains unanswered.

8 : Indore and Amir Khan



To complete the discussion of our Gharana-line, one more, the Indore gharana of Amir Khan, must now be considered. From the point of view of *swara-laya* combination it occupies a place between Patiala (Gulamali) and Kirana. Kirana, as earlier seen, staked almost everything on the *swara* and ignored the *laya* aspect. Indore, however, paid relatively more attention to *laya* but still fell short of the Patiala level. Kirana singers ordinarily show consciousness of *laya* only at or near about the *sam* beat; Indore is a little more solicitous to it in the sense that it does care for *laya* even apart from the *sam* beat. In fact one must acknowledge that in the Indore singers' recitals in middle tempo the *laya* element is quite conspicuous. But they do not accentuate it or consider it an aesthetic necessity especially in slow tempo recitals. Gulamali gave a great deal of accent on *bol alapi* and *bol tans*. Amir Khan shuns both. It will thus be apparent why we give this style the specific location described above.

On the whole it appears that a style which leans heavily on the side of *swara*-accentuation has an effect similar to that of a sedative—it is soothing, tranquilizing, at times even a little depressing. To the extent that a style is *laya*-oriented, it shows animation, playfulness and dynamism. A style which only focuses on *laya*, to the relative exclusion of *swara*, can become entirely dry and uninteresting. In

short, *swara* pulls towards torpor, *laya* towards excitement.

The slow-tempo *khyal* recital of Indore has the languor of unfinished sleep, ready to relapse and yet vaguely thinking thoughts of activity of the approaching day-time. The reason is to be found in the fact that the Indore style originated in the 'Merkhand' style of the 'Bhendibazar' gharana. (About fifty-sixty years ago the Indore gharana singers migrated to Bombay and resided there in the 'Bhendibazar' locality.) The Merkhand style was in turn influenced by the *alapi* of the famous Vahid Khan (Guru of Hirabai Badodekar and a relation of Abdul Karim). The Merkhand style generally strove to produce all the permutations and combinations of a given set of notes. Thus three *swaras* have the potential of six different combinations, four *swaras* twenty-four, five *swaras* one hundred and twenty, and so on. This method no doubt has some pedagogic value. But there is little artistic merit in reproducing these arithmetical exercises in a concert. The singer must always be selective as between various possible combinations. He must mercilessly cut out the musically meaningless and focus on the most significant patterns. The complaint about this style has been that its followers rarely use such discrimination. This does not mean that their phrases are repetitive. Only their differences and contrasts are not striking enough. However, the Merkhand pioneers greatly interested themselves in rhythm-play and Amanali Khan who died sometime ago had achieved a very high standard in it. Amanali Khan was more at home in medium or medium-fast tempo. His voice had delicacy and bewitching inflexions. His medium-tempo *khyal* recital, therefore, had the quality of the lively dance of a beautiful dame. In fact every one belonging to this gharana generally has a choreographic approach to his music. The placement of the *swaras* has something akin to the footwork of a skilled danseuse. The tonal arches, their balance, their delicacy—all remind one of sprightly dance-movements. Music can never imitate dance but it can convey its feel and in this sense one can identify here a distinct conception or ideology of music which may be named the 'dance conception'. Since

the medium of dance is principally *laya* this similarity is natural.

Amir Khan's father Shahmir Khan had his training in the Indore gharana and Amir Khan naturally came into this inheritance. But later a change occurred. He came under the powerful spell of Vahid Khan. Vahid Khan was a famed Kirana singer and his method of melodic elaboration was peculiarly Kirana. It paid close attention to the chastity of the *swara* intonation and accentuated its richly soporific effect. Amir Khan received no direct training from Vahid Khan but assimilated the colour and spirit of his style to such an extent that even Vahid Khan felt entirely pleased and blessed Amir Khan with the words: "Long shall my music live in you after I am gone." (*Vide* Deodhar's article in *Sangeet Kala Vihar*, December 1949).

Influence of Vahid Khan's *alapi* is so profound on Amir Khan that in a slow *khyal* he is almost a replica of Vahid Khan and while engaged in its exposition he totally seems to forget the dance conception of his gharana and ignore rhythm-play. His *bada* (slow) *khyal* is marked by a deep serenity. The tempo is unusually slow and therefore the *laya* element is unobtrusive and can be safely ignored except at the *sam* beat or thereabouts. But when singing in medium-fast tempo he again projects the dance conception of his family.

The intoxicating effect of chaste intonation permits relative indifference to the formal or structural aspects of the composition or its *bandeesh*. The whole attention can be centred on tonal patterns of *alapi*. The natural urge, therefore, is towards selection of *rags* which are particularly suitable vehicles for *alapchari*. Thus *rags* like Shuddha Kalyan, Darbari, Malkauns, Bhimpalasi, Multani, Todi and Asavari become the natural choice. Indore, Patiala and Kirana mostly expound these or cognate *rags*. Nimbleness and chastity of the tone are common to all. As indicated, the *kans* above and below the specific *swaras* are employed effectively by all the three. Since *alapi* is all, it easily takes the artist a half to three quarters of an hour to progress towards the fourth (*madhyam*) or the fifth (*pancham*) note.

(Only Bade Gulamali was an exception here because of his waywardness.) The agile voice enables the production of very fast *tans* and Amir Khan moves with surpassing ease in all the three octaves.

Like Kirana and Patiala the Indore gharana also was originally that of string-instrumentalists. Amir Khan's father Shahmir Khan was a famous *sarangi*-expert and even Amir Khan is fond of playing occasionally on the *sarangi*. The peculiarity of string instruments is that they are specially well-suited to *alapi*; fast *tan* passages on them sound discordant and jarring. String instrumentalists, therefore, usually prefer *alapi* and gharanas pioneered by instrumentalists place greater accent on *alapi*. Use of *kans*, too, is easier on a string instrument. Amir Khan's style shows all the peculiarities associated with the string.

Lastly one supreme quality of Amir Khan deserves particular mention. He remains strictly uncontaminated by the present craze for showiness. He does not believe in tricks which dazzle the listeners; he is severely aloof from the modern boisterous *jugalbandis*. Amir Khan has not been enticed by temptations which have ruined the art of many a senior artist. This fact enhances our respect for him. He too receives numerous invitations to music conferences and festivals along with Ravi Shankar, Ali Akbar Khan or Vilayat Khan. If, therefore, he were to sacrifice his art at the altar of public acclaim, he would have been in good company. But his artistic sincerity is so austere that the surrounding hullabaloo has not made him flinch. No master of an earlier era indulged in unseemly exhibitions of the *jugalbandi* or other kinds; nor can all their representatives of the present day be said to have deviated from the strict and narrow path. They merit our profound respect. The usual excuse offered in behalf of *jugalbandi* riots and other species of acrobatics is that the *listeners* want them. Actually no listener ever asks for this kind of fare and the artist of genuine merit never needs to pass off a counterfeit coin. It is the artists who corrupt their audiences and in turn make this corruption an alibi for their adulterated presentations. Amir Khan has proved beyond the shadow of a doubt that

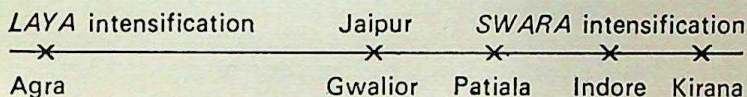
chaste, refined music does not lack listener response. He never even sings a *thumri* and in fact never felt the need of singing one. Amir Khan is the only ray of hope in the surrounding darkness.

9 : Some Possible Criticisms

In the last few chapters most of the well-known gharanas of today have been discussed and their styles have been examined from the point of view of a certain principle. A number of other points of musical interest have also been incidentally touched upon. It is now time to consider probable objections and discuss a few more points arising out of them.

Before that is done let us actually draw the gharana line we have been talking about all this time.

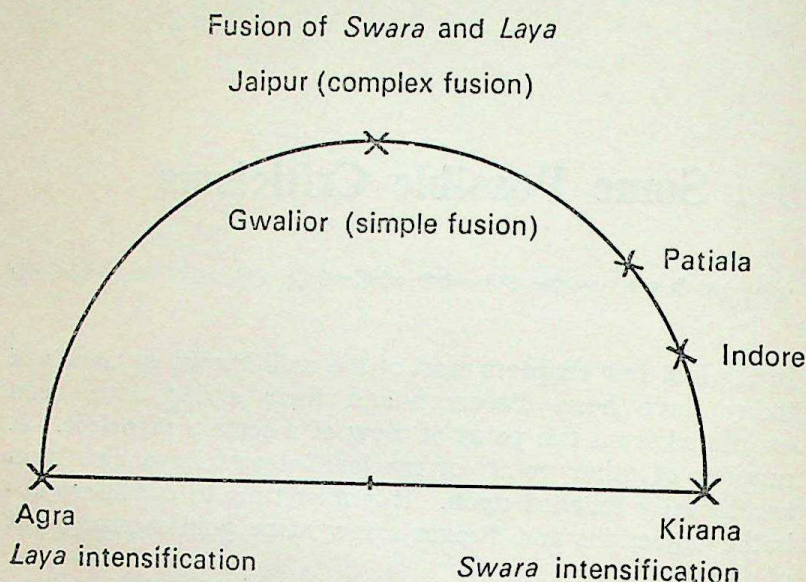
Fusion of *SWARA* and *LAYA*



A qualification needs to be introduced at this stage. On the above line the places of various gharanas have been indicated by crosses. These places should not be considered as 'point's in any fixed sense but broadly as 'regions'. No mathematical precision attaches to them.

It would in fact be more appropriate to draw a curve rather than a straight line. A straight line denotes a common level but if we look upon the *laya-svara* proportionality as a criterion of artistic excellence the relative positions of

various gharanas may better be indicated on a semi-circle as shown below.



The *swara*-oriented style is shown at one end and the *laya*-oriented style at the other end of the arc. As earlier said these are the extreme ends of the range of artistic tolerance in music. To the extent that the respective styles strive towards equi-proportionality they climb up along the sides of the arc.

And it is here that a very delicate and possibly an explosive question has to be faced. Normally passion always enters the discussion of relative merits of gharanas. An additional difficulty is that performing eminence rarely goes hand in hand with cool-headedness of a kind required in discussions of academic nature. Each musician is inclined to see in the style of his own gharana, the acme of excellence. Thus a discussion of this subject is likely to hurt the susceptibilities of many people. However, the job has to be done without being unduly oppressed by a sense of fear on this

score. At the same time, genuine objections must certainly be met.

The first question that might arise is regarding the validity of the principle propounded here. What is the evidence for it? What authorities support it? The answer is, frankly, that no direct evidence can be brought forth to demonstrate the validity of the proposition, nor is it possible to refer to any authority, ancient or modern, on this subject. But the fact that the principle was not enuciated by any writer proves nothing. That nobody said so does not mean that the thing does not exist. The reason why the point was not made by anyone, probably, is that the attitude of mind required to analyse theoretical questions did not obtain among musicians. Admittedly my attempt and my theory are unorthodox; but they should not be rejected because they are unconventional. My chief justification for the thesis rests basically on the fact that there are two constitutents of music—*swara* and *laya*; naturally, therefore, a style which fused both must, logically, be considered artistically the most satisfying. In other words my argument follows straight from the most obvious commonsense view about the nature of the musical art.

Nor should it be understood that I am dogmatically committed to this thesis. It is in fact a *hypothesis* which I want to place before musicians and music-lovers for their consideration. My purpose is to stimulate their interest in questions of this type.

It is, I think, important to point out that I do not intend any disrespect to any individual musician. In fact, it will be observed that I have been generous in appreciating the merits of individual artists. Most of the artists mentioned in this book are highly respected in the musical world and I would be the last person to be carpingly critical about them. Most of the personalities mentioned have been founders or exponents of well-established and honoured gharanas. And the writer, along with all music-lovers, owes them gratitude and esteem. My criticisms pertain more to attitudes and ideologies rather than personalities and such criticisms, it will be conceded, must be forthright if they are

to convey anything at all. This digression was necessary because the atmosphere in the musical world as compared to that in other disciplines is usually more highly inflammable.

The sum and substance of the discussion in the last four chapters was the illustration of the principle of fusion. And I have assigned the highest place to that gharana which, while achieving fusion, also achieved subtlety of internal design. Govindrao Tembe, in his biography of Alladiya Khan, has described him as the "Gauri-Shankar"* of Hindustani music. By this he intended to suggest the pinnacle of musical glory which the Khansaheb had achieved. But another interpretation is also possible and perhaps more apt. God Shankar is always in a trance of meditation and thus symbolises the hypnotic effect of the *swara*; his spouse, Goddess Gauri is full of animation and dynamism like a streak of lightning and connotes the motion and activity of *laya*.

However, back to the probable objections. It may be urged that a style which does not fully exploit the hypnotic quality of the *swara*, or its serene and soothing effect is not a good style at all. I have also previously used the words 'soporific' and 'depressing' in this context which many people will not relish.

The answer to this criticism is that the musical art is inseparably connected with the idea of Time. Music, i.e., any music, is usually described as the 'Art of Time'. The physical 'time' that we experience gets transformed when it enters music. This transformation is two-fold and is analogous to two kinds of rhythm in nature. Nature exhibits one kind of rhythm in events repeating themselves at regular intervals of time and the other in movements of an irregular kind. The regular rhythm is found in the ebb and flow of the seas, in the cycle of seasons, in the beats of the heart, in sunrise and sunset and in the motions of the celestial bodies. On the other hand, ripples stirring on the surface of the water, the

* This is Govindrao's Marathi rendering of M. R. Jayakar's description of Alladiya Khan as the 'Mount Everest of Indian Music'.

directions and speed of wind, the consequent rustling of tree-leaves, the motions of human body and its limbs in response to various kinds of thoughts and emotions, birth and death, etc., are examples of an irregular rhythm. In music we find both kinds of movements reflected in the forms of *tal* and *laya* respectively. The regular rhythm is the *tal* or *theka*, which may be called the 'Standard Rhythm'. The irregular rhythm is *laya* and may be called the 'Functional Rhythm.' Keeping *tal* is the function of the *tabla*-accompanist. The movement of music takes place within the regular cycles of *tal* but with irregular movements. This is called the *laya*-action or *layakari*. (The distinction made here between *tal* and *laya* is not always observed in discussions. The word *laya* is also sometimes used in the sense of 'tempo'. In this book also it is occasionally used in that sense. But the context will normally explain what the writer has in mind.) *Tal* proceeds in regular measured beats but *laya* movements come at irregular intervals of time. The physical or mental processes activated by our emotional states cut across the measures of time and occur before or after the beats at the ends of specific time-intervals. Just as the regular movements in nature can be grouped under various categories depending upon the length of the interval between events, the *tals* also have their variety. Thus 'Kerava' has four, 'Dadra' six, 'Dhumali' eight, 'Zaptal' ten, 'Ektal' twelve and 'Trital' sixteen beats (*matras*). The fact that the functional rhythm of music is irregular does not mean that it is erratic. There is a governing principle behind it and this principle is supplied by the mood of the *rag* and the intensity with which the artist expounds it. Thus the functional rhythm is irregular only in terms of time and not in terms of a principle of organization. I said earlier that time gets transformed when it enters music. What happens is that in music it loses its more practical work-a-day aspects and takes a symbolic form. When these symbols are used in conjunction with the *swara*, music is born. Mere *tal* or *laya* does not make music. Nor does mere *swara*. Physical time gets merged into music and appears in the form of *swara*-patterns and their movements. Each

phrase or each combination of *swaras* acquires a shape, and a proportionality through *laya*. That is why music is called 'Audible Time'. I have already made a reference to Susanne Langer's *Feeling and Form*. In the chapter 'Image of Time' (p. 110) she says:

"But Music spreads out time for our direct and complete apprehension, by letting our hearing monopolise it, organise, fill and shape it, all along. It creates an image of time measured by the motion of forms that seem to give it substance, yet a substance that consists entirely of sound, so it is transitoriness itself. *Music makes time audible and its form and continuity sensible*". (Italics added)

Langer's treatment leans heavily on the side of *tal*. Nevertheless her description of its importance and the concept of 'audible time' cannot be easily dismissed.

One more possible criticism must be met. The 'chastity' of the *swara* of this gharana, according to some, is a misnomer. In fact, they would urge, the *swara* of this gharana is far from 'chaste', in fact it is *besur*, i.e., out of tune. This sort of criticism is more likely to emanate from Kirana followers and therefore it would be appropriate to examine it against the background of the Kirana style itself.

At the outset it must be admitted that the hypnotic effect of the *swara* by which Kirana lays much store and on which the entire superstructure of the Kirana style is based, is not at all very highly valued by this gharana. It primarily focuses on audible patterns of *swaras* and their proportionality and balance. This is the primary purpose to which hypnosis *per se* is subordinated. In other words the Jaipur singer will not sacrifice formal beauty for *swara*-hypnosis. If one considers how this hypnotic effect of *swara* is produced one will find that if a *swara* is elongated sufficiently and the *kans* are used in profusion, this in itself adds to its sonorousness and lends it a hypnotic quality. [The Kirana custom of tuning the *tanpura* to the Seventh (*nishad*) note rather than the fifth (*pancham*) also heightens this effect.] The greater the use of the *kans*, the greater is the trace-like effect on the listener. It is to the lasting credit of Kirana that it is they who used the *swara* particles in such profu-

sion and in such variegated ways and Govindrao Tembe was of the opinion that it was the Kirana pioneer Abdul Karim Khan who started this vogue, at least in Maharashtra.

But the elongation of the *swaras* makes it difficult to group them into delightful patterns and coin a variety of phrases interwoven with the swings of the rhythm. If the Kirana singers were to attempt the latter they would also have had to forego the hypnotic quality of the *swara* arising out of elongation. It is true that the singer as well as the listener forgets himself in the trance produced by the elongated note. This is good so far as it goes and one may even consider this style as possessing an independent aesthetic ideology. But the question might be raised, does the function of music as an art find its *summum bonum* here? Is it not its function, rather, to create audible forms, patterns and tonal configurations by employing the principles of 'harmony', 'contrast' and 'balance'; to generate tensions and suspenses and to heighten the tensions by unexpected turns of phrases, ultimately to dissolve them in a cathartic manner? If merely the soothing function of the *swara* is to be exploited all ideas of form, construction and arrangement have to be given the go-by.

And besides, one may ask, have Abdul Karim's disciples and followers achieved that degree of hypnotic effect which he had achieved? Have they not turned more in the direction of principles recounted above? In this context one may profitably compare the styles of Savai Gandharva, Ganpatbuwa Behere, Hirabai Badodekar or Bhimsen Joshi with that of the Master. All these singers will be found to have honoured the principles of organization to a much greater extent. In neatness of arrangement, proportionality and over-all shapeliness Hirabai's achievement is truly remarkable. In fact she alone, among Kirana singers, has achieved a commendable degree of organisation.

This really means that Abdul Karim Khan possessed a kind of voice whose magic quality alone gave enough of enjoyment to the listener who then was in no mood to bother about form and construction. But that was Abdul Karim's intensely individual endowment. Rarely is a singer

blessed with such a touch of divinity. And therefore hypnosis cannot be considered the goal of music as an art. Its goal is formal organization. Abdul Karim was an exception who proved the rule.

This does not mean that Kirana singers set aside all principles of form and construction. Their music did cover these elements in a rudimentary way. But we are speaking in relative terms and wish to convey the point that Jaipur honoured them much more than either Kirana, Indore or Patiala.

What Jaipur does is to trim and prune the *swara* to fit it into desired patterns. In order to achieve a pleasing audible image such trimming and pruning is absolutely essential and Jaipur, Agra and Gwalior have accepted this as an aesthetic requirement. But, as in gardening, trimming itself leads to vigorous growth and blossoming. A *swara* blossoms forth with heightened beauty when cut and chiselled. This processing of the *swaras*, i.e., variation in their length, makes possible their placement in desired proportions and gives the music a well-rounded, balanced appearance. True, the height of artistic excellence depends on the native talent of the individual musician; but even an ordinary singer, by observing these principles, can certainly hope to achieve a well-proportioned and intergrated effect.

At this stage, the theoretical basis of the equi-proportionality of *swara* and *laya* must be further elucidated. The working out of subtle audible patterns which the best of the styles seeks to achieve is possible only in a slow tempo. And Jaipur does precisely this. This point has been touched upon previously in various contexts. But considering its importance, some further discussion will not seem out of place.

Many times we come across fusion of *laya* and *swara* in film music, *lavni*-singing, lyric-singing, *thumri* or devotional-songs. The music of these various types is many times quite interesting, even independently of its emotional content. That is why the song, even when the compositions use a language foreign to the listener, can still be musically

appealing. The extramusical element, the 'word meaning', does obstruct a free flow of music. But whatever music such songs contain is pleasing in its own right and this pleasing quality is attained through *swara-laya* fusion. The question then arises: Why is not this kind of music given an honourable place? What does it lack?

The answer is to be found in the difference of tempo. *Lavni* or film music is usually sung in very fast tempo. *Gazal*-singing, too, falls in the same class. *Bhavgeet* and *thumri* use slightly slower tempo. The slowest tempo is found in *khyal*-singing. The *tals* used in fast-tempo music generally have four, six, seven or eight *matras*. In *khyal*-singing, on the other hand, the *tals* consist of ten, twelve, fourteen or sixteen *matras*.

Although all gharanas use a slow rhythm for *khyal* singing the degree of slowness again differs from gharana to gharana. Gwalior and Agra have a relatively faster tempo although it is much slower as compared to film - or *lavni*-music. Patiala is slower, Jaipur still more so. Kirana and Indore are the slowest in tempo, so slow in fact that there *laya* loses its character as *laya* and as we have seen these gharanas do not concern themselves too much with the *laya*-element. Leaving aside these last-named two, we may say that Jaipur has the slowest rhythm among gharanas which value *layakari*.

The reason is obvious. It is only in slow tempo that intricate designing is possible. But at the same time it is difficult to sustain a very slow tempo without tiring the listener. Jaipur can do that because it can hold the attention of the listener continuously engaged by its deft workmanship. In a fast tempo it is relatively easy to hold the attention of the listener. A style which can achieve the same effect in slow tempo will have to be therefore considered superior. Jaipur thus gave full scope to *swara*-elaboration and rhythm-play in slow tempo and achieved a fusion in which the independent existence of each element was completely effaced.

Incidentally, it is necessary to say that sometimes a *thumri* or a *gazal* is also heard being sung in a *khyal*-like slow

tempo. A feeling of sensuality or voluptuousness which usually accompanies a fast tempo is very much attenuated in such *thumri*-exposition and it comes very near to a *khyal*-recital. This is particularly seen in the slow-tempo *thumris* of Akhtaribai. But then this kind of *thumri* is also more restrained in expression and less sensual. The writer has even heard *lavni*-singing in very slow tempo and remembers to have experienced a feeling akin to the one evoked by a *khyal*.

One more point needs a particular mention in the context of the Jaipur style. In all other gharanas the custom is to end a slow-tempo *khyal* recital with a fast-tempo *cheej* in the same *rag*. The intention is plain. In the fast tempo the singer stretches the tension of the listener towards a climax, a high point of artistic suspense, and then brings about a resolution. Jaipur, on the other hand, ordinarily does not follow this practice. The reason is that even in slow tempo it can achieve the same effect. It does not therefore need to present fast-tempo compositions in *trital* or *ektal*.

After having considered the more important likely criticisms we may now dwell upon one or two points connected with the use of the *swara*-particles or *kans*.

We have earlier observed that the use of *kans* is made extensively by Kirana and to a lesser extent by Indore, Patiala and Jaipur, in that order. The use of *kans* is usually denoted by the word *lachak*. It is found that there exists an association between *lachak* and the emotional content of music. Kirana music has more emotive appeal because of the *lachak* of its *swara*. It has in fact reached the extreme of emotional music. As the use of *kans* diminishes, the style goes on becoming more and more intellectually appealing. It enables greater attention to be paid to the building up of *swara*-patterns. Looked at from this point of view, the Kirana end of the spectrum denotes excess of sentimentality and as we move upward through Indore and Patiala the intellectual element goes on gaining strength so that in Jaipur we meet a fusion of emotion and intellect. Agra, because of its heavy bias in favour of *laya*, is more purely intellectual and, through its comparative neglect of

the *swara*, sacrifices tonal beauty. Jaipur makes a very limited use of *kans* in order to heighten the melodic effect but does not indulge in their use to the detriment of structural beauty. A style which is neither overly sentimental nor overly intellectual can be said to have struck another golden mean and to that extent achieved greatness. Profusion of *lachak* in the *swara* detracts from this greatness.

Music deviates from the norm of excellence if it sinks into maudling sentimentality on the one hand or dry-as-dust intellectuality on the other. Restraint, in this case also, is the hall-mark of great music. Such music, because of the moderation it practises in the employment of *kans* and the restrained exploitation of the hypnotic quality of the *swara*, has necessarily a very mild sensual impact. But this, precisely, is the distinguishing mark of all classical art. It eschews exaggerated tones and loudness of colour. Do not the literary authorities tell us that the abiding beauty of *Shakuntala* consists in its mild but deep emotional flavour?

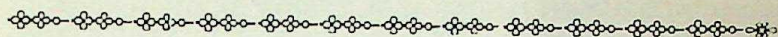
We may sum up the discussion by observing that each *gharana* has tried to synthesise the elements of *swara* and *laya* and found its own meeting point of the two. Thus the proportions of the two elements in various styles differ. The points fixed by various *gharanas* are the stages in the ascent towards musical excellence. However, it must not be forgotten that each of them has its own beauty, its own distinctive appeal. From a strictly theoretical point of view, once we have a criterion of artistic excellence, grading of various *gharanas* in its terms becomes inevitable. But in practice a sense of grading does not interfere with one's process of appreciation of any music. It is also possible that the rarified air at the highest point may not be found congenial either by artists or by listeners. Each one has his individual preference, temperament and above all, a certain quality of voice. Each one therefore selects that particular point where his genius can flower best.

Since the criterion furnished here is new it is all the more necessary that it be examined thoroughly from all points of view. As I said above, it is based on a particular conception

about the nature of the musical art. It is possible that there might be some eddies or pitfalls. For instance there is no objective standard with which to measure the *swara-laya* proportionality. This is a matter which calls for scientific research. We have proceeded deductively and if the basis of this reasoning is changed, along with it will change the criterion of musical excellence and the grading of various styles.

Moreover, there are classes of listeners who are fond of particular kinds of music. Thus although in theory one could talk of greater or lesser degree of excellence the important point is to find one's own niche as an artist and also as a listener. Every artist should plant himself firmly on his own individual pedestal. The wide world of music has room and need for every artistic ideology. It is the need of the artists as well as of the listeners. If varieties of musical experience do not exist, we may have to put up with the arid prospect of stereotyped art. The artist must say to himself: "I don't know and I don't care if I am superior or inferior to this or that artist. I do however know that I am different, I am my own individual self and nobody else in the world is what I am. I am essentially different and, therefore, unique."

10 : Limitations of the Gharana System



It is common knowledge that in India the gharana is considered sacred, and is clung to with almost religious fervour. Sometime back, Howard Boatwright, an American authority on music, said at a function at the Bharatiya Vidya Bhavan, "An Indian musician keeps his gharana or tradition above himself". Is the gharana system then the essence, the all-in-all, of Indian music? Is not music possible, can it not establish itself as a respectable art except as acquired from or sanctioned by a gharana? An examination of these questions will show that the gharana need not be valued above everything else; in fact one's music will be the richer for crossing the boundaries of the gharanas.

The point that immediately strikes us is that the most renowned of the musicians either living or dead acquired their art from more than one gharana or guru and they have themselves freely testified to this. All of them have in fact been proud of having done so. Mushtaq Hussein Khan of Rampur told Prof. Deodhar in an interview:

"My main training was under Inayat Husein Khan. But then I had many other gurus. Khan Puttan Khan of Atroli was my maternal uncle and I received some training from him. Mohammed Hussein Khan Binvale, brother of Inayat Khan, also taught me. I learned *dhrupad*- and *dhamar*-

singing from Ustad Vajir Khan of Rampur. And there have been many more. *One never acquires art from one gharana ; if one wants a variety of colours one must learn from many gurus.*" (Italics added)

Vilayat Hussein Khan, the Agra maestro, said almost the same thing to Deodhar in an interview :

"After I had lessons from Khan Karamat Khan for three continuous years, the two brothers of my grandfather, Khan Mahammad Bux and Khan Kallan Khan taught me at home. In addition I have learnt at the hands of so many men of eminence that their list would be very long."

Similar excerpts can be easily culled from biographies of most well-known musicians. Here we may content ourselves with a rapid review. The founder of *khyal* music in Maharashtra, Balkrishnabuwa Ichalkaranjkar, had his training first from Devjibuwa (disciple of the *dhrupad*-singer Chintamani Mishra, contemporary of Baji Rao II), then from Vasudeobuwa Joshi (disciple of Hassu Khan of the Haddu-Hassu Khan pair of Gwalior), and from Mahammed Khan (son of Haddu Khan), among others. Bhaskarbuwa Bakhale who earned the venerated title 'Gan-Bhaskar' ('Sun of Music') successfully combined in his music the more attractive features of the styles of Faiz Mohammed Khan (Gwalior), Naththan Khan (Agra) and Alladiya Khan (Jaipur). Earlier still, the Aliya-Fattu pair, i.e. 'Jarnel' (Indianisation of 'General') and 'Karnel' ('Colonel') had their training from Haddu Khan (Gwalior) and Tanras Khan (Delhi). Faiyaz Khan was considered a follower of the Agra style to which his maternal uncle belonged but it is quite certain that he acquired a good deal of 'colour' from his father's 'Rangeele' gharana. Kesarbai Kerkar had lessons from Abdul Karim Khan (Kirana), Vazebuwa (Gwalior), Bhaskarbuwa Bakhale (Gwalior, Agra, Jaipur) and the sitarist Barkatulla Khan before she practised under Alladiya Khan. Manji Khan (son of Alladiya Khan), in addition to the Jaipur heritage of his family, had acquired the Gwalior mode of Rahimat Khan and was proud of this fact. Mogubai Kurdikar had her early training with Bashir Khan (Agra) before she learned from Alladiya Khan and Haider Khan

(Jaipur). Ganpatbuwa Behere had learnt at the hands of Ganpatbuwa Bhilawadikar, Rajaballi Khan of Dewas, and Abdul Karim Khan in addition to being influenced substantially by Vazebuwa. Rajabhaiyya Poochhwale had spent three years with Baldevji, ten years with Wamanbuwa Deshpande, the *dhrupadiya* (disciple of the above-named Chintamani Mishra), and a further ten years with Shankar Pandit. Rambhau Kundgolkar *alias* Savai Gandharva was a disciple of Abdul Karim Khan but acknowledged his debt to Bhaskarbuwa and Nisar Hussein Khan (Gwalior) in an interview given to Y. N. Kelkar.

Many artists of an earlier era are known today as representatives of single gharanas but we do not know how much they owed to their accredited gharanas and how much to others. But the above narration should suggest that in all likelihood they too owed their greatness to influences from outside.

Thus if one wishes to enrich one's own style it is evident that one must be ready to absorb influences from many quarters. No gharana can escape its natural limitations. A singer pledging himself to one single gharana is likely to develop in a one-sided manner. He knows only as much as is taught by his guru, and his vision remains circumscribed. Moreover there is a danger that what one hears repeatedly appears to one as the best. Such people develop an intense pride of the gharana and sometimes even shut their ears to the music of other gharanas. They are afraid of 'contamination of the ear' and sometimes openly express their fear. But then they remain condemned to a life of enforced austerity and musical impoverishment.

He who undergoes sufficient training in one gharana and then goes in search of 'fresh fields and pastures new' is bound to say to himself, "I was until now strolling in my own garden and scarcely had thought that just a few paces away there lay another. But when I went over the fence an incredibly beautiful sight greeted my eyes. Fresh scents and fresh colours! Here was in fact a new world opened up before my eyes. What a pity earlier I never even craned my neck to look out!" As he gets accustomed to see the

merits of a second gharana he develops a desire to look still further for a third and so on. This process broadens his vision and the aspiring singer discovers spots of beauty in every singer and in every conceivable kind of music. A bewitching grace here, a dazzling embellishment there, an exotic *harkat*, *murki* or *khatka* in a third place—all this he will discover for himself as he scans the infinite variety of musical forms and unconsciously adds to the richness and variety of his own style.

Sufficient training in one gharana is, however, an important condition. That used to be the custom in former times. Until the disciple had steeped himself completely in the gharana style he was not exposed to other influences, nor even permitted to hear other gharanas. The fear was that such untimely exposure would be harmful to his development if the foundation in one gharana was not strongly laid. These times are gone. Because of the radio and the tape recorder any kind of music can now be heard at any time. No one can remain hermetically sealed in one's own gharana. But the point is still valid. One must first of all get firmly rooted in the style of one gharana.

Each gharana is a distinct route to reach the summit of musical art. In order to have the best, the most convenient and comfortable journey for oneself, all the routes must be brought under reconnaissance, at one time or another. And then one may make one's choice. This journey is in fact a journey to discover oneself. At its end one knows oneself better. One realises one's own potentialities, judges one's powers and knows what suits one best and pleases the audiences most.

A gharana, in addition to having a distinct musical ideology, also has a technique, a method. But the technique is not the same thing as the spirit of its music. Lack of appreciation of this distinction leads in many cases to deplorable results. Followers of a gharana sometimes fall into the habit of looking upon the technique as the quintessence of its style and miss its vital force. Quite a few singers exemplify this. They are so burdened with the technique that under its weight their individual inspiration

is easily killed. If you consider their rhythm-consciousness you find nothing lacking. Do they then sing out of tune? No. What about the *bandeesh*? They have observed its rules. Is the *rag*-presentation correct in terms of its science? Certainly. And yet with all this, *music* seems to have in some mysterious fashion eluded them. Technique is a means to an end and one can be said to have mastered a technique only when one has understood its function as a *means* in relation to the given end. These same half-baked singers surprise you pleasantly when they sing a casual lyric or a *bhajan* in the most moving manner. The reason is obvious. In their *khyal*-singing they are slaves of the technique whereas in a lighter song they express themselves with complete freedom. Thus, an aspiring artist must ever make an attempt to get a complete control over the technique so that he may be able to use it effectively for his own purpose.

What about those, it might be asked, who stuck lifelong to one *gharana* and yet achieved eminence? Such artists have been very rare in the history of music. There may have been a few such in the early beginnings of *gharanas* but their detailed histories are not extant. Available information, on the other hand, suggests that most of those who earned reputation had developed a broad vision and heard the musicians of varied styles again and again even if they did not directly receive their training from them. Savai Gandharva, mentioned earlier, although trained under Abdul Karim Khan had been greatly influenced by Bhaskar-buwa's performances. At one time he was also heavily under the influence of Nisar Hussein Khan (Guru of Vazebuwa), so much so that reportedly the relations between Abdul Karim Khan and Savai Gandharva had become strained for some time. Savai Gandharva's disciple Bhimsen Joshi has a remarkably wide outlook and receptivity. He has striven hard to hear and study various styles to enrich his own. Hirabai Badodekar of the same *gharana* has consistently made it a habit to listen to numerous styles, so as to pick up what suited her best, although she never had direct training from another *gharana*. Vazebuwa's example is the

most striking of all. He never had much training outside his own gharana but travelled all over the country in search of gems of music of different hues. He collected a vast amount of learning from every possible source. In the result, as Deodhar had to conclude, "Buwasaheb's style did not remain pure Gwalior. Because of his association with musicians of several gharanas it struck out its own independent path and one could hardly show a connection between his style and other styles. His style should more properly be called the 'Vaze style'." It is the present writer's guess that the Gwalior singers of the last century and of the first quarter of the present century could not have all been cast in one mould ; their styles must have differed appreciably from one another. How otherwise can one explain the complexity of Mubarakalli Khan's style which even Alladiya Khan used to remember with nostalgia ? Knowledgeable musicians of the older generation used to say that they could see marked differences between disciples of Haddu Khan and Hassu Khan. It is quite possible that because the number of disciples of different musicians was limited in the early period, all of them were bracketed in one gharana.

It is not necessary that every one who acquires his art from various sources must show the traces of all in his music. In Beherebuwa's music no influence of Ganpatibuwa Bhilawadikar or Vazebuwa was seen. Mogubai Kurdikar started her training in the Agra gharana but her style today does not show any similarity to Agra. Nor does Kesarbai show any mark of Abdul Karim or Vazebuwa. Saraswati Rane (younger sister of Hirabai) had much training from Naththan Khan (Jaipur) but it is only once in a while that a resemblance to the Jaipur style is seen in her singing. All this means that it is not necessary to imbibe everything that one comes across. The journey's purpose, as earlier said, is primarily to understand oneself. While exploring the world of music one is really exploring one's own inner world. The exploration of the outer world helps one better in understanding one's own temperament, inclination, quality of voice, etc. One also gets to know the areas where one feels

more at home. One knows more precisely which kind of music suits one's voice best. A process of selection, however unconscious, develops in this manner with the result that only those modes and varieties which suit one best get automatically accepted. One thus develops one's own individual style from out of the elements thus collected. Of course such collection alone does not help one build up a style. Essential artistic imagination is needed to make music out of the acquired knowledge.

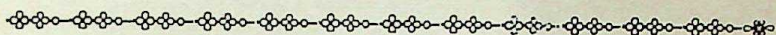
Thus it is not surprising that an artist never assimilates all that he hears. The process of selection described above is the cause of this. This is why Mogubai rejected Agra, Kesarbai forsook Abdul Karim's influence, Beherebuwa did not assimilate Vazebuwa's style, and Saraswati Rane found Naththan Khan's music alien to her make-up. Indeed it was good that it was so. Who can guarantee that Abdul Karim's style would have suited the breadth and force of Kesarbai's voice? Would the Agra peculiarities have suited Mogubai's voice? But even this process of rejection itself has its value. Because it still broadens one's sight and makes one more conscious of one's own limitations. This also prevents the habit of treating with contempt whatever is unsuited to one's own self. There is one more advantage. A close study of other styles and methods impresses upon one the necessity of evolving one's own method and discipline. It is only when such method is acquired that one begins to show integratedness and wholeness in one's art. Kumar Gandharva is the best example today of an artist who has developed his own distinctive style through an amalgam of the qualities of various artists.

The question that we must squarely face here is whether music is gharana-centred or individual-centred. And the emphatic answer is, of course, that it is, and ought to be, individual-centred. It is like saying that even after completing the pilgrimage of the four *Dhams* and the twelve *Jyotirlings* the devotee ultimately finds his own God *within* himself and not outside. But although the end, here as well as in spiritual pursuits, is 'self-realization', the pilgrimage is still obligatory. One needs to take a long detour to

come back to oneself. An occasional genius may realise his musical destiny within the four walls of his gharana, never stirring outside. But, generally speaking, that is not the way to greatness. It is therefore necessary to break one's shell, venture out, storm the fortresses of gharanas in order to attain excellence of any kind. A stay-at-home attitude which fears 'spoiling of the ear' will deprive music of its very life.

It makes no sense to say that, 'Since I am the disciple of such and such a gharana, my status is higher, my music is better'. What road you travelled is beside the point. What is important is the stage that you have reached on your ascent towards the goal, whether you have had a glimpse of the Goddess of music, albeit from afar, and whether you can enable your listeners to share your excitement at Her sight.

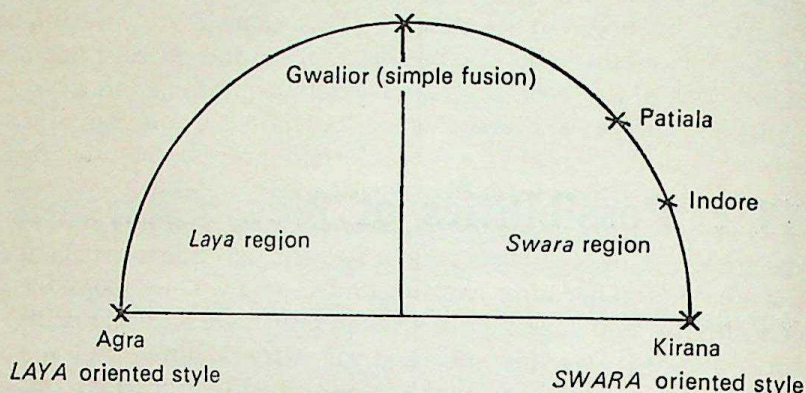
When sufficient training has been undergone in one gharana the guru, in fact, must enkindle in his disciple an urge to go out into the world. It is, however, rare for a guru to say to his disciple, "You have now learnt enough from me, I have nothing more to offer to you. Learn now from so-and-so". But such gurus, though rare, are not entirely unheard of. Bhaskarbuwa happened to be an exceptionally fortunate disciple in that both his first gurus were unusually large-hearted. Faiz Mohammad Khan, the first guru, when he saw that he had nothing more to offer to Bhaskarbuwa, himself told him so and asked him to go to Naththan Khan of the Agra gharana. Naththan Khan, when on his death-bed, counselled Bhaskarbuwa to learn from Alladiya Khan of the Jaipur gharana. Blessed, indeed, are the names of these gurus who kept music above narrow gharana considerations and blessed also is the name of Bhaskarbuwa to have been the recipient of their unselfish love.



This means that the *swara*-oriented music is more favoured by most gharanas as well as by most listeners. A style which concentrates on *laya* to the relative neglect of *swara*

Fusion of *SWARA* and *LAYA*

Jaipur (complex fusion)



no doubt becomes rather dry. The *swara*-oriented style, on the other hand, at least assures a soothing effect and makes its own defects imperceptible.

It is thus plainly seen that many more gharanas can fit in within the range of tolerance bounded by Agra and Kirana. Remembering that a gharana arises from the quality of the voice of the founder and that there are as many voices as there are people, every talented musician, in theory, can give rise to a new gharana. Every one will observe a different *swara-laya* proportion. If this proportion happens to come nearer the one achieved by an established gharana, the new style will be considered part of it. For instance, Savai Gandharva and his disciple Bhimsen Joshi absorbed varied influences in their styles, but since the Abdul Karim influence predominated, they remain Kirana. Similarly the style of Ganpatrao Dewaskar, although it shows the influence of Rajaballi Khan of Dewas, will still have to be considered Jaipur, albeit of an aggressive type.

Although, as suggested above, there is room for many more gharanas one cannot deny that the most strategic positions have been already occupied. It would therefore be interesting to speculate which places the new gharanas will take.

Every up-and-coming artist always possesses some heri-

tage handed down by tradition to which he makes his own additions. If he achieves eminence and sets up his own school of followers, he becomes a pioneer of a new style. This has been discussed earlier. This process is inevitable in the formation of any new gharana. If the process takes place within the confines of an existing gharana the artist will be considered a great artist, but not the founder of a new gharana. Therefore a different process has to be visualised in the case of new formations.

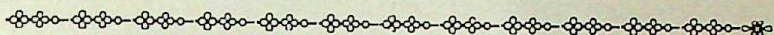
It is definitely possible to create a new gharana out of the fusion of existing two or more gharanas. Some artists of the writer's generation had attempted this. They liked the complexity and majesty of the Jaipur style; at the same time they also wanted the soothing Kirana note. But unfortunately all of them took up non-musical vocations and could not devote themselves entirely to the cultivation of music. Their dream remained unfulfilled. But there was a purpose in what they desired to do. Kirana-Jaipur combination will be a happy outcome, all the more so because such a style will incorporate *swara*-centred *alap* whose lack in the Jaipur style has been a cause for complaint. Agra structure invested with Gulam Ali's tunefulness and ornamentation, will result in another exciting amalgam. Gwalior-Kirana combination indicates a third prospect. And in this manner various other combinations will give rise to several distinctly new styles. Each of them will acquire the status of a new gharana and will also bring into being new creative conceptions. All of them will have room within the scheme.

In this context one cannot avoid making reference to Kumar Gandharva. Long ago Govindrao Tembe described him as an 'exclamation mark' in the world of music. And so he still is. The combination of a delicate, tuneful and fluid voice, an observant study of different styles under the direction of Prof. Deodhar and his own selective individual genius have achieved a wonderful alchemy. Whether a new 'Dewas' or 'Kumar' gharana will be born depends on whether his tradition is carried forward by disciples.

On the whole, therefore, there is substantial scope for the

increase in the number of gharanas. They will take their places both in the *swara* and *laya* regions. Wherever they locate themselves they will give the needed minimum assurance of artistic pleasure. However, I would rather wish that more gharanas come up in the *swara* region. That will at least guarantee an innate melodic value and avoid dryness accompanying excessive *laya*-orientation. But of course, this is purely the writer's subjective preference.

12 : The Future of Gharanas



All musical houses grew under the aegis of feudal patronage. The very names of most gharanas—Jaipur, Indore, Patiala, etc., connote this fact since they are also the names of former Princely States. The fountain-head of most of the gharanas, viz., Gwalior, also originated in the Princely State of that name. The shadowy beginnings of gharanas can probably be traced to Sadarang, the famed singer and founder of the *khyal*, who belonged to the court of the Moghul Emperor Mohammed Shah (*circa* 1719-48). Thus gharanas have probably had an unbroken continuity for over two hundred years and the seed of modern *khyal*-music found fertile soil in the courts of the princes. It is there that it was nurtured and flourished into a strong-limbed tree branching out in many directions. Whatever one's overall assessment of the Indian princes, there is little doubt that they really cared for music and helped its development. During the two centuries, and particularly during the last, music was an inseparable part of their luxurious style of life. The names of Mohammed Shah of Delhi, Nabob Vajid Ali Shah of Lucknow, Jiwajirao and Daulatrao Shinde of Gwalior, the Nabob of Rampur, Tukojirao Holkar of Indore, Sayajirao Gaekwar of Baroda, Shahu Maharaj of Kolhapur, the Ghorpades of Ichalkaranji, the Patwardhans of Miraj, still evoke gratitude and respect among musicians. The Maharajas loved music passionately. Some of them patron-

ised eminent musicians as symbols of princely status and glory. They gave them sumptuous fees and prizes and freed them from the worries of day-to-day living so that they might devote themselves single-mindedly to the cultivation of their art and its propagation and instruction.

Times have changed and are fast changing. There is a new social order. We are now an independent and democratic nation. The masses have acquired a new status along with the political right of franchise. Politicians are therefore more concerned with appeasing their masters. In these circumstances no politician seems either to have the time or to feel the need for such a thing as music. Into the bargain the middle classes who primarily devoted themselves to pursuit of fine arts have found themselves prostrate under growing economic burdens since the War. Probably all this is inevitable in our transitional state. In any case the larger social situation is not our subject at the moment. But it is certainly a situation which in one of its aspects is potentially dangerous for music. Another aspect is the problem of numbers touched upon earlier in the context of the Patiala gharana.

The atmosphere, on the whole, appears to be inimical to the survival of our musical tradition. Who can be sure that in this state of affairs the gharanas with their *ustads*, *shagirds*, initiation ceremonies and other traditional observances will continue to exist? The prospect appears frightening to many thinking people who understand the value of Indian music. A truly cataclysmic transformation is taking place.

Although the state of affairs is thus very much depressing some faint hopes can still be entertained. It is possible still to create conditions in which music will prosper. What feudal patronage did was to supply direct and active encouragement to music and musicians. Cannot the State do this? The task cannot be accomplished by giving occasional programmes, 'national' or other, to musicians, on the Radio. The experience of last twenty-five or thirty years has belied such a hope. The Radio has given employment to some good artists and it may be said to have looked after them

well in a material sense. For this it deserves our gratitude. But the point is that this has little meaning in terms of the development of music because the artists' time is taken up mostly in routine clerical or administrative duties. This amounts to using them for purposes other than the ones they are fitted for. To be more specific, why are these artists not employed in the work of instruction to young aspirants? Fortunately, Radio stations have spacious and quiet premises. If need be additional space can be provided for. Moreover the studios are well-equipped with a variety of instruments. If aspiring young men and women are given more incentives and inducements there would in time be available a plethora of talent. But this is not being done. Officials of the Radio, when questioned about this, usually reply that this is not their job. Probably they are right. But then, one wonders, whose job is this going to be? If traditionally the Radio has looked upon this function as lying outside its province, is it not time for it to mend its ways? From which source will it recruit its artists in the next ten or twenty years?

Cannot the President and the State Governors take upon themselves the function so richly fulfilled by princes of the bygone age? Why should they not employ eminent artists on good salaries so that they devote themselves to practice and teaching?

The Central Government has a separate Department headed by a Minister—The Ministry of Scientific Research and Cultural Affairs. It would not be proper to believe that its only function should be to establish a Sangeet Natak Academy and route through it grants to musical institutions. A welcome departure in recent years has been the award of scholarships. But experience to date seems to suggest that in order to make this scheme effective many other and co-ordinated efforts, including the one of strict supervision of the scholars' training, are necessary.

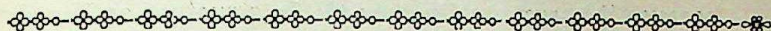
Thoughts necessarily turn in these directions because our music cannot be taught in schools and colleges. It needs one guru and one disciple at a time. The guru must make his disciple sit before him, train his voice and implant into

it various laws, graces and ornaments. For this to happen a generation of music-teachers must spring up and all efforts must be bent in that direction.

It has been observed earlier that each musical ideology needs a creative founder to give birth to it. But we are now talking of musicians of a different *genre*. The teachers may not be top-ranking popular performers in their own right. But they should be 'teacher-musicians', learned, well-versed in the laws of music, passably good performers, possessing a rich store of *cheejs*, and an ability to explain and elucidate interesting musical ideas and foci of beauty in any composition. Successful artists seem to be worried only about their concert engagements nowadays and appear to be averse to teaching. What this job seems to require, therefore, is musicians who have a flair for teaching. Gharanas which are fortunate in every other respect except this one, fall by the way-side. Because of the absence of capable teacher-musicians new disciples do not get attracted and the process of creating new artists never gets started. If the performing geniuses are the architects who conceive the design of the temple of music, the teacher-musicians are its foundation-stones or pillars.

If we peep into the immediate past we find that artists of the former era, who were creative genuises themselves, also found enjoyment in bringing up disciples. Artists of the eminence of Balkrishnabuwa Ichalkaranjekar, Bhaskarbuwa, Savai Gandharva, all felt happy to teach. But successful performers of the present day seem to be ignoring this noble function. It would, therefore, be hazardous to depend on them for the continuance of their tradition through their disciples. They, in fact, must be strongly reproached, however great their names, for drying up at the very source the stream of musical tradition which gave them their art, their fame and maybe their wealth. The only consolation is that there are still at least a few among the luminaries who carry on the teaching tradition. The names of Mogubai Kurdikar and Hirabai Badodekar strike one in this context. Is it not unfortunate that the name of Kesarbai Kerkar does not figure in this list !

Observation will reveal that Kirana and Agra had a profusion of teacher-musicians and that is one of the reasons why their traditions are strong in terms of the number of practising musicians. Alladiya Khan's house is specially unlucky in this respect. Those like Bhoorji Khan, Haider Khan and Naththan Khan who spent life-times in teaching, died prematurely and except for Mogubai Kurdikar and Vamanrao Sadolikar none others have stuck to teaching. This is why, although fortunate in many other respects, because of this vital lacuna its ranks have thinned and are thinning progressively. A tragic curse seems to hang upon the gharana !



Bol: Syllable (of the song text or *cheej*).

Bol-ang : The *bol* part ; elaboration of the melody or *ālāpi* with the use of the syllables.

Bol-tān : *Tān* intertwined with syllables of the song-text.

Cheej : Song-text of a *khyāl*.

Chehrā : The beginning part of the *cheej*. Also called *mukhdā*. (lit. 'face')

Deepchandi : A *tāl* of fourteen beats.

Dhām : One of the four sacred places of Hindus.

Dhamār : A traditional type of singing now almost extinct. Sung mostly during the *holi* festival. It is called *dhamār* because it is sung in *Dhamār tāl*. In structure and mode of presentation it is similar to *Dhrupad* (see below) and so '*dhrupad-dhamar*' are classed together. *Dhrupads* are sung in lighter *rāgs* such as *Kafi*, *Zinzoti*, etc.

Dhrupad : A traditional type of singing classed with *dhamār* and almost out of vogue now. 'Fixity', as the original word *Dhruvapada* itself suggests, is the guiding factor of *dhrupad*. The notes, words, time-beats, everything is fixed. Not much of embellishments, flourishes, etc., is allowed as in *khyāl*. *Tāns* are eschewed altogether.

Dhruvapad : The burden of the song.

Drut : Fast (tempo) ; a *cheej* or song sung in fast tempo.

Ektāl : A *tāl* of twelve beats.

Gamak : A kind of musical embellishment produced by reiteration of notes giving the effect of forceful shake or trill.

Gāyaki : Style of singing ; sometimes used to denote the style specific to a *gharana*.

Gazal : Originally Persian form of love-songs.

Gharana : Literally a 'house' (*ghar*) or 'family'. Thus a 'family' of musicians singing in the same style ; style of a *gharana*.

Harkat : A kind of embellishment.

Jugalbandi : A performance of two artists together.

Jyotirlinga : One of the twelve sacred places of Hindus.

Kan : A grace note within the periphery of the main note, slightly below or above it, used as an embellishment.

Kavvāl : One who sings a *Kavālī*, a kind of Muslim devotional song.

Kāyda : Rule ; law ; principle.

Khatkā : A popular variety of musical embellishment formed by combination of three or four notes taken in rapid succession.

Khyāl : The dominant form of classical singing today. It differs from the earlier forms like *dhrupad* and *dhamār*, in affording a greater scope for improvisation.

Khyālīyā : *Khyāl*-singer.

Lachak : Modulation of voice which lends it a certain sweetness.

Lāvni : A form of traditional folk music in Maharashtra.

Laya : (1) The principle of rhythm ; (2) The tempo in which a song is sung ; (3) 'laya' is also sometimes used as a general substitute for 'aesthetic principle' especially in modern Marathi criticism. In the text the word is used to denote 'functional rhythm'.

Layakāri : Play with rhythm ; cross-rhythmic play.

Maiḥl : A concert.

Mātrā : Time interval between two beats.

Meend : A graceful glide from the upper to the lower note. In the process of taking a *meend* all the relevant intermediate notes (including the microtones) are slightly touched and this results in an enticing continuity.

Mehnat : Practice, *riyaz* (lit. 'labour')

Mridang : A percussion instrument.

Murki : An embellishment similar to *khatkā*.

Nakki : Produced from the nose (*nāk*) ; nasal.

Nāṭya Sangeet : A form of music sung in the stage plays, popular in Maharashtra.

Ovi : A folk variety of Maharashtrian women's songs.

Pancham : Fifth, i.e., the fifth note.

Phirat : Same as *tān* (below). Also, capacity of the voice to produce *tāns*.

Punjabi : A *tāl* of sixteen beats.

Riyāz : See *mehnat*.

Rāg : A melodic order or structure. A *rāg* must employ at least four notes in addition to *shadja* (tonic). It does not simultaneously exclude the fourth (*madhyam*) and the fifth (*pancham*) notes.

Sam : The first beat of *tāl*-cycle. 'Getting to the *sam*' or 'coming to the *sam*' is synchronising the accented syllable of the refrain with the first beat.

Samvādi : Concordant note next in importance to the *vādi* (see below).

Sārangi : A stringed instrument.

Sargam : Notation ; singing with the syllables of notation, solfa singing.

(From Sa, Re, Ga, Ma, . . . etc., the notes of the Octave.)

Shadja : The first note or the 'Tonic'.

Shāgird : Pupil.

Shruti : Microtone.

Sthāi (or *Astāi*) : The first part of a composition. (The second part is called *antrā*.)

Swara : (1) Tone ; (2) note.

Tablā : One of the percussion instruments used for rhythm. *Tablā* is played with the right hand (except by left-handers) ; the instrument played with the left hand is called *Bāyā* (lit. 'left') or *Daggā*. The two together are also designated as *tablā*. *Tablā*-playing can be solo or for the purpose of rhythmic accompaniment.

Tabliā : *Tablā*-player.

Tāl : (1) Rhythm ; or 'standard rhythm' ; (2) a particular time-cycle such as *ektāl*, etc.

Tālim : Training.

Tān : Rapid succession of notes ; a fast passage.

Tānpurā : A four-stringed instrument used for support, to serve as a drone.

- Thekā* : Standard rhythm ; regular beats.
- Thumri* : A light, mostly amorous, song ; a dominant form in light classical music.
- Tilwādā* : A *tāl* of sixteen beats.
- Tritāl* : A *tāl* of sixteen beats.
- Upaj* : Subsidiary phrase deriving from the basic note-structure of the *rāg*. Improvisation essentially consists of a succession of *upajs*.
- Ustad* : Master ; mentor ; guru.
- Vādi* : The dominant note of the *rāg*. Each *rāg* has a *vādi* and a *samvādi* (see above). They belong to different tetrachords. *Samvādi* stands in the relation of the fourth or fifth note from the *vādi*.
- '*Vah-Vah*' : 'Bravo'. A spontaneous expression of the listener's delight which serves as encouragement to the artist.
- Vajan* : Force, power (lit. 'weight').
- Zoomrā* : A *tāl* of fourteen beats.

Appendix : Selected Discs

(Gramophone records are admittedly an imperfect guide to the real understanding of various styles. But this is the only way in which the reader can be helped.

No references to the records listed below are made in the text.)

Pandit D. V. Paluskar (Gwalior)

<i>Rāg or composition</i>	<i>Record No.</i>
Asawari	EALP 1295
Bibhas	"
Hameer	"
Tilak Kamod	"
Kedar	"
Lalit	"
Miyan-Ki-Malhar	"
Mal Kauns	"
Gaud-Sarang	"
Shree	EALP 1263
Bilas Khani Todi	EALP 1295
Bhajan "Chalo Man Ganga Jamuna Teer"	EALP 1263
Bhajan "Jab Janakinath"	"
Bhajan "Payo Ri Maine Ramaratan"	"
Bhajan "Raghupati Raghava Rajaram"	"
Bhajan "Thumak Chalat Ramachandra"	"

Pandit Vinayakrao Patwardhan (Gwalior)

Lalita Gouri	EALP 1314
Malagunji	
Bhupali Todi	"
Bhajan "Ab Ki Tek Hamari"	7EPE 1227
	"

Khansahib Abdul Karim Khan (Kirana)

Basant	{ 33 ECX 3251
Ananda-Bhairavi	{ 33 ECX 3253
Bhimpalas (Bhimpalashree)	33 ECX 3253
Bilawal	33 ECX 3253
Devchandhar	33 ECX 3251
Jogiya	33 ECX 3253
Kalyan	33 ECX 3253
Malkauns	33 ECX 3253
Pilu	33 ECX 3251
Shankara	33 ECX 3251
Sarparda	33 ECX 3253
Gara Thumree	33 ECX 3251
"Jadu Bhareli Kaun Albeli Naar"	33 ECX 3251
Bhairavi Thumree "Jamunake Teer"	33 ECX 3251
Jhinjohti Thumree "Piya Bin Nahin Awat"	33 ECX 3253
Tilang Thumree "Sajan Tum Kaheko Neha"	33 ECX 3251

Padmabhushan Hirabai Badodekar (Kirana)

Basant Bahar (with Smt. Saraswati Rane)	ECLP 2356
Ahir-Bhairav	SEDE 3306
Bhairavi	7EPE 1205
Chandra Kauns (with Smt. Saraswati Rane)	ECLP 2356
Puriya Kalyan	SEDE 3306
Shyam Kalyan	7EPE 1205
Multan	ECLP 2275
Yaman	ECLP 2275

Shrimati Gangubai Hangal (Kirana)

Abhogi	7EPE 1232
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Asawari	7EPE 1225
Chandra Kauns	7EPE 1225
Devgiri	7EPE 1239
Jaijaiwanti	7EPE 1239
Yaman	7EPE 1232

Pandit Yeshwantraai Purohit (Kirana)

Malkauns	EALP 1302
Sohani Thumree	"Main Kahun Kaise"
	"

Pandit Bhimsen Joshi (Kirana)

Abhogi	7EPE 1234
Maru Behag	ECLP 2276
Bhairavi	7EPE 1234
Chhaya	EALP 1328
Darbari	EALP 1328
	7EPE 1210
Puriya Dhanashree	EALP 1280
Kalyan	ECLP 2264
Puriya Kalyan	ECLP 2253
Yaman Kalyan	EALP 1321
Suha Kanada	EALP 1328
Lalit	ECLP 2264
Chhaya Malhar	EALP 1328
Miyan Ki Malhar	ECLP 2253
Malkauns	ECLP 2276
Multani	EALP 1321
Miyan Ki Todi	EALP 1280
	7EPE 1246
Gara Thumree	
	"Jadu Bhareli Kaun Albeli Naar"
Jogiya Thumree	"Piya Milan Ki Aas"
Mishra Kafi Thumree	"Piya To Manat Nahin"
	EALP 1280
	7EPE 1246
	7EPE 1210

Ustad Faiyaz Khan Sahib (Agra)

Nat Behag	EALP 1292
Darbari	"

Jaunpuri	
Lalit	"
Paraj	"
Ramkali	"
Sughrui	"
Todi	"
Desi Dhamar Hori	"Ari Mero Nahi"
Bhairavi Thumree	"Baju Band Khul Khul Jaye"
Bhairavi Dadra	"Chalo Kahe Ko Jhuti"
Dadra	"More Jabanoa Par Aai"
	"

Ustad Vilayat Hussein Khan (Agra)

Bilawal	7EPE 1215
Dhanashree	"
Sohani Pancham	7EPE 1207
Paraj	"

Padma Bhushan Kesarbai Kerkar (Jaipur)

Bhairavi	ELAP 1278
Kukubh-Bilawal	"
Desi	"
Jaijaiwanti	7ERE 1
Nat-Kamod	EALP 1278
Lalit	"
Lalita-Gouri	"
Gaud-Malhar	"
Malkauns	"
Todi	"
	EALP 1278
Khamaj Hori	"Aaye Sham Mose"
Bhairavi Thumree	"Kaise Samjhaun"
	7ERE 1
	7ERE 1
	"

Smt. Mogubai Kurdikar (Jaipur)

Multani	}	Side 1	ELRZ 17
Purvi			
Kedar			
Sawani Kalyan			
Jaijaiwanti			

Nayaki Kanada	}	Side 2
Suha		
Bilawal		
Shukla-bilawal		
Hindol		

Mallikarjun Mansur (Jaipur)

Bahaduri Todi	ECLP 2384
Gaud Malhar	"
Jaunpuri	ECSD 2402
Jait-Kalyan	"
Bihari	"

Padmabhushan Bade Ghulam Ali Khan (Patiala)

Adana	EBLP 1753
Bhimpalas	EBLP 1753
	MOAE 5004
Darbari	EBLP 1753
	MOAE 5004
Goonkali	EALP 1258
Jaijaiwanti	EBLP 1753
	MOAE 5004
Kamod	EBLP 1753
	MOAE 5004
Darbari Kanada	EALP 1265
Kedar	EBLP 1753
	MOAE 5004
Malkauns	EBLP 1258
	EBLP 1753
	MOAE 5004
Pahadi	MOAE 5004
	7EPE 1256
Paraj	EBLP 1753
	MOAE 5004
Desi-Todi	EBLP 1753
	MOAE 5004
Gurjari-Todi	EBLP 1753
	MOAE 5004

Thumree	"Aaye Na Balam"	EBLP 1751
		MOAE 5005
Pilu Thumree	"Kate Na Birha Ki Raat"	EBLP 1751
		MOAE 5005
Sindhu Kafi Thumree	"Maran Muthhe Yun Gaal"	EBLP 1751
		MOAE 5005
Bhairavi Thumree	"Naina More Taras Rahe"	EBLP 1751
		MOAE 5005
Sohani Thumree	"Prem Ki Maar Katar"	EBLP 1751
		MOAE 5005
Pilu Thumree	"Saiyam Bolo"	EBLP 1751
		MOAE 5005
Thumree	"Yaad Piya Ki Aye"	EBLP 1751
		MOAE 5005
Thumree	"Kankar Maar Jagaye"	7EPE 1256
		MOAE 5005
Thumree	"Tirchhi Nazariya Ke Baan"	EBLP 1751
		MOAE 5005
Bhairavi Thumree	"Prem Ki Phande Men"	EBLP 1751
		MOAE 5005
Kajree	"Prem Agan Jiyara"	EBLP 1751
		MOAE 5005

Ustad Amir Khan (Indore)

Darbari Kanada	EALP 1253
Marawa	
Lalit	"
Megh	EALP 1331
Tarana (Rag Megh)	"
	"

Kumar Gandharva

Bageshree	ECLP 2284
Sohoni Bhatiyar	7EPE 1222
Lagan-Gandhar	ECLP 2360
Malavati	7EPE 1222
Patamanjari	ECLP 2360
Sanjari	ECLP 2284

Smt. Siddheshwari Devi

Thumree	"Murliya Kaun Guman Bhari"	SEDE 3304
Bhairavi Thumree	"Ras Ke Bhare Tore Nain"	SEDE 3304

Smt. Begum Akhtar

Dadra	"Chha Rahi Kali Ghata"	EDLP 2752
Dadra	"Hamar Kahin Mano Rajaji"	7EPE 1229
Dadra	"Koyaliya Mat Kar Pukar"	EDLP 2752
Dadra	"Muft Huye Badnaam"	EDLP 2752
Purvi Thumree	"Nihure Nihure Baharen"	7EPE 1229
Dadra	"Savat Nindiya Jagaye"	EDLP 2752
Thumree	"Akhiyan Neend Na Aaye"	ECLP 2374
Dadra	"Balama Tum Kya Jano Preet"	ECLP 2374
Thumree	"Jab Se Shyam Sidhare"	ECLP 2374
Purvi Dadra	"Mari Toot Gayee Aas"	ECLP 2374
Dadra	"Zara Dhire Se Bolo"	ECLP 2374
Thumree	"Nanadiya Kahe Mare Bol"	7EPE 1229
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CORRIGENDA

Page and line	Incorrect	Correct
2, 13	rages	ragas
2, 26	<i>cheej</i>	<i>cheejs</i>
20, 2	<i>like</i>	<i>liked</i>
29, 1	1	One
30, 31	tal	<i>tal</i>
35, 23	fag end	end
36, 29	Sa, Ga, Ma	Sa, Ga, Ma, in the figure on the opposite page
37, 8	Discriminately	discriminatingly
38, 12	Any	Any one
49, 31	inspite	in spite
63, 20	Culamali	Gulamali
69, last line	criterior	criterion
74, 37	trace-like	trance-like
79, 10	maudling	maudlin
87, 20	value. Because	value because

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